41 VARIATIONS ON A HYMN

For Solo Classical Guitar

by

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To the memory of ÇAKIR HAFIZes

Jan 2015

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FORWORD

This is a Guitar Variations piece based on a sacred-religious theme. Please pay due respect to its dignity when you perform it.

I wrote this piece as a thanks giving (hamd, şükür) to the God for the recuperation of my ailing mother(84). I dedicated my work to the memory of my mother's father Ali Riza ÇAKIR(TSCHAKER) and grandfather Ahmet ÇAKIR who were both priests(Hoca, imam) and were called ÇAKIR HAFIZes, meaning who can read the complete Holly Kur'an from memory.

My thanks also go to God's reflections on the world around me as doctors, nurses, pharmacies, home care takers, ER staff and many others I know who strongly supported us through difficult times.

But also my thanks go to God the Great's other reflections from other countries and religions whom I have never seen, namely the researchers, the scientists and inventors who contributed to themedical science.

And finally my thanks go to all that I do not know and cannot know as a finite human being.

Je amenai.

Ali R+ SARAL

Note: You may find a technical introduction note and a short article here in this Additional Materials document later.

INTRODUCTION

Short Notes

Variation 1 - e Kurdi + sansible
Variation 2 - density of accompany increases, guitar registry change A-string colour
Variation 3 - D-string colour with very high positions, E-string tremelo with quadruple notes
Variation 4 - G Major colour at the accompany but still e Kurdi continues, point du orgs with third conversion dominant ninth chord +4 with 3.
Variation 5 - G Major colour effect increases with density in accompaniment
Variation 6 - h Kurdi same as variation 3 but from h. D-string melody and tremelo on H-string.
Variation 7 - h minor with the pedal on h.
Variation 8 - Romance like accompaniment, fugue answer to e minor (dominant of e minor) with trioles.
Variation 9 - F sharp Major but as dominant of h minor.
Variation 10 - A Major quadrupe notes arpeggio.
Variation 11 - E Major 4/4 tempo choral writing (chords only).
Variation 12 - C sharp minor, 1 to 4 counterpoint.
Variation 13 - G sharp major dominant of c sharp minor.
Variation 14 - h minor + Huseyni, fast, 16ths, long motives, ornamentation notes, legato playing with left hand only.
Variation 15 - F major 1 to 4 counterpoint with rests inserted.
Variation 16 - f minor choral writing.
Variation 17 - d minor, flajoles.
Variation 18 - g minor, melange counterpoint.
Variation 19 - c minor, suspende notes.
Variation 20 - E major, high octaves, loudness, one of the culminations of the piece.
Variation 21 - set harmony, tablatura.
Variation 22 - A major, fast, speed dsiplay of virtuosity.
Variation 23 - e Kurdi vs e - minor
Variation 24 - h Kurdi - tonal center slides till e Kurdi.
Variation 25 - atonal, melange, collage-quotation from 'Ode to Joy', molto vibrato on the A-string colour.
Variation 26 - scattering of the flow and tonality of the piece, getting lost effect, slow tempo but difficult chords with tablatura.
Variation 27 - ends with F sharp chord.
Variation 28 - the first remembered thing of recapitulation: rhythm. Hitting the guitar board with fingers.
Variation 29 - E Major(fugue answer) as dominant of a minor.
Variation 30 - h Kurdi as Variation 6.
Variation 31 - e Kurdi as Variation 3.
Variation 32 - e Kurdi as Variation 1 RECAP.
Variation 33 - e Kurdi as Variation 2.
Variation 34 - e Kurdi Variation 3, loud and victorious.
Variation 35 - G major colour but e Kurdi, Variation 4, strascinare.
Variation 36 - G major colour but e Kurdi, Variation 5.
Variation 37 - h Kurdi, Variation 6.
Variation 38 - e Kurdi, Variation 20, melody is written as f flat Kurdi as an abstraction of the theme.
Variation 39 - G major colour but e Kurdi,Variation 4.
Variation 40 - e Kurdi, Variation 1 CODA RECAP.

Variation 41 - e pitch only, Coda with harmonics and sound stopping, reference to the rhythm only Variation 28.

I usually write extensive expression marks even straight words into the scores of my compositions. I believe some works need this and some may not. This composition is more about many things difficult to express in words. I never thought of any word while writing these variations. It is only natural to leave the score as it is. The expressions are implied like many other examples in the past. The performer is free to listen his/her own heart's voice to judge what to do and not.

Medium level analysis

The theme is modal, e Kurdi + sansible D sharp pitch. C Major, a minor and e minor are in the same vicinity sharing many pitches with e Kurdi. A gradual change from minor to major at Variation 10 should be noted. At a higher level, gradual change from modality to tonality and then to atonality at Variation 25 should be noted. The change to more distant tones is done through the utilization of fugue answering process namely using the dominant of a tone as if a new tone. Variation 8 introduces H Major chord as the dominant of e Kurdi which is succeeded by F sharp chord as the dominant of h minor. But h minor does not come, A Major comes as if it is the related major of f sharp minor.

The sudden change from h minor at Variation 14 to F Major at Variation 15 should be carefully underlined because this is the first breaking point of tonality. F Major, f minor, d minor, g minor, c minor are followed by E Major. The theme should have come as e Kurdi or even e minor but it comes as E major. This surprise served the purpose of prolongation of the piece and also it prepares the proceeding of atonality section. After the schock of Variation 20 reminders of e Kurdi beginning come frequently but intersparsed with very far atonal material. This balances and justifies the use of atonality.

The tonal center of Variation 24 slides half a tone each bar, beginning with h minor and ending with e Kurdi. Variations 25, 26, 27 lose the meter and tonality almost totally. Difficult, dramatic chords follow each other. Here there is a very small collage-quotation from Beethoven's 'Ode to Joy'.

I have written this piece as part of a bigger effort to write a Turkish Requiem in 5 years time. Besides the religious function, it will have an antique background of Hittites and Egyptians, Kadesh war and the humanity's first written peace treaty where I intend to make quotations 'Ode to Joy' interalia. In fact this piece was only a sketch written in 2 months time, to serve for a bigger work which will discuss religion and war at the background.

Higher Level Analysis

The music form Variation uses a theme as the reference point and changes its color tonality, rhythmic structure, accompaniment but keeps its

functional tonal structure constantly. The challenge is to keep the attention of the listener from the beginning till the end of the piece. Bach's Goldberg Variations and Elgar's Enigma Variations do this succesfully for more than 25 minutes.

Keeping freshness means introducing new elements so that the listener's attention and interest continues. More abstractly in any complex system, a country, a traffic control system, you have to introduce new things to the system, make additions and new capabilities to keep that system alive and thriving.

Returning back to variations as music form, it is crucially important how you introduce new elements. If you make big changes in relatively short section of the variation, you may lose connection with the main theme and the listener gets lost. On the other hand if you make changes too small, the time passes and you lose the attention of the listener because of boredom.

It also a choice to make changes with small steps continuously so that a gradual change occurs. This may be used to surprise the listener. It is also an other choice to make changes with surveillable big steps.

It is not only important how to make changes but when to make them. If you are at the end of a gradual change period or you have exhausted the specific material, you will have to make big changes quickly to regain the attention. Using big leaps after a fast changing environment would not be easy to manage without using the attention of the listener.

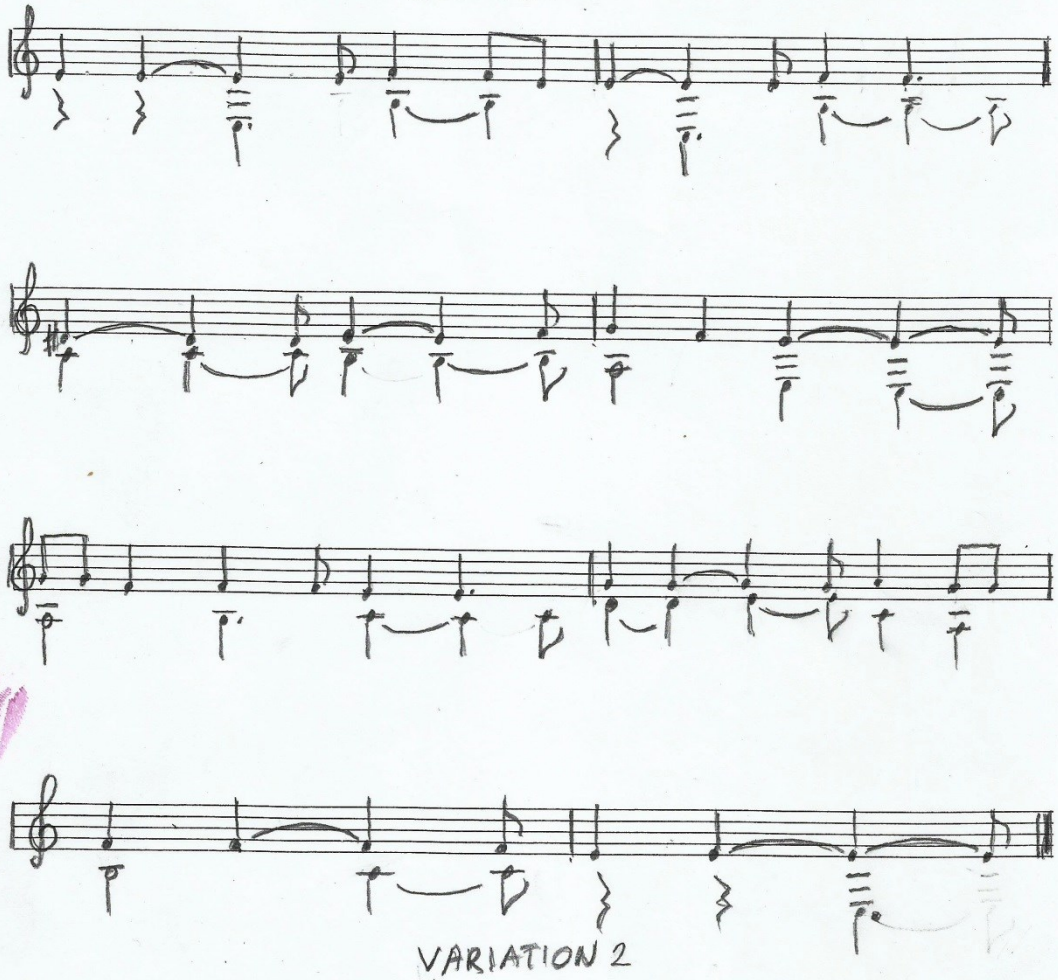
SCORE

FORTY ONE VARIATIONS ON A HYMN

To the memory of ÇAKIR HAFIZlar

Ali Rıza SARAL

VARIATION 1



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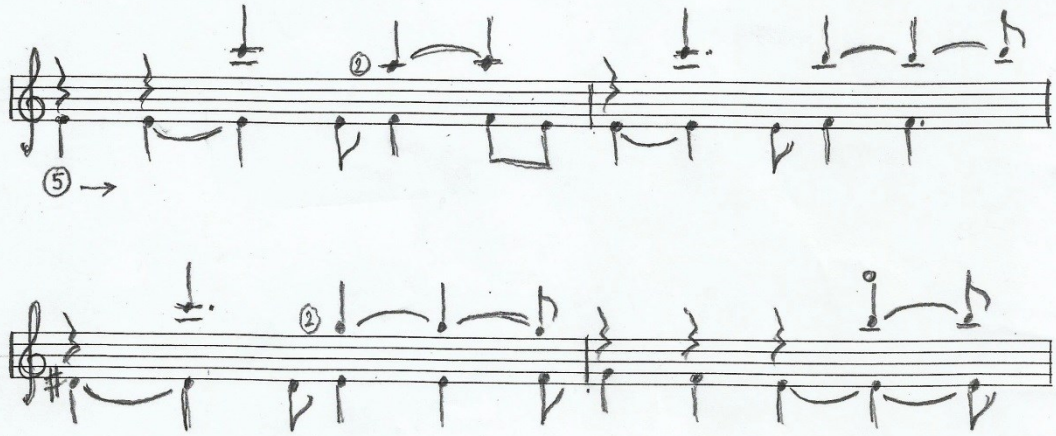

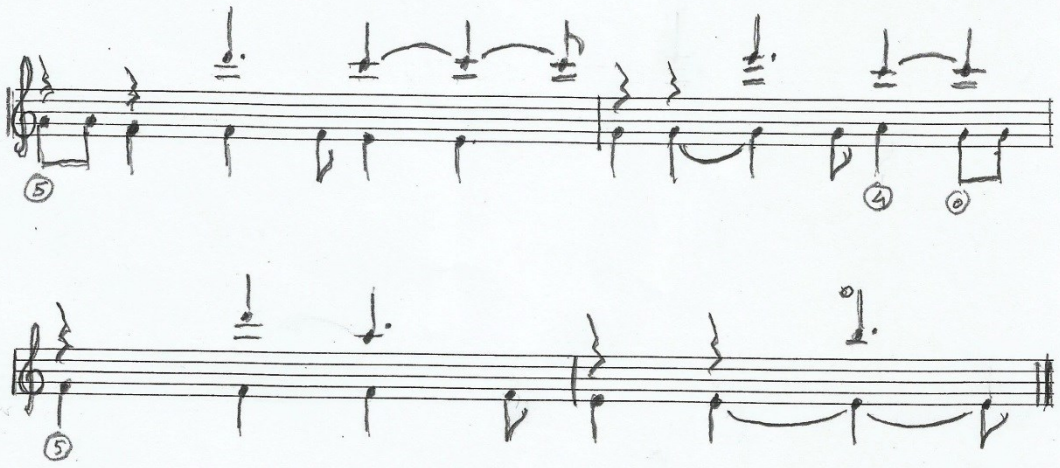

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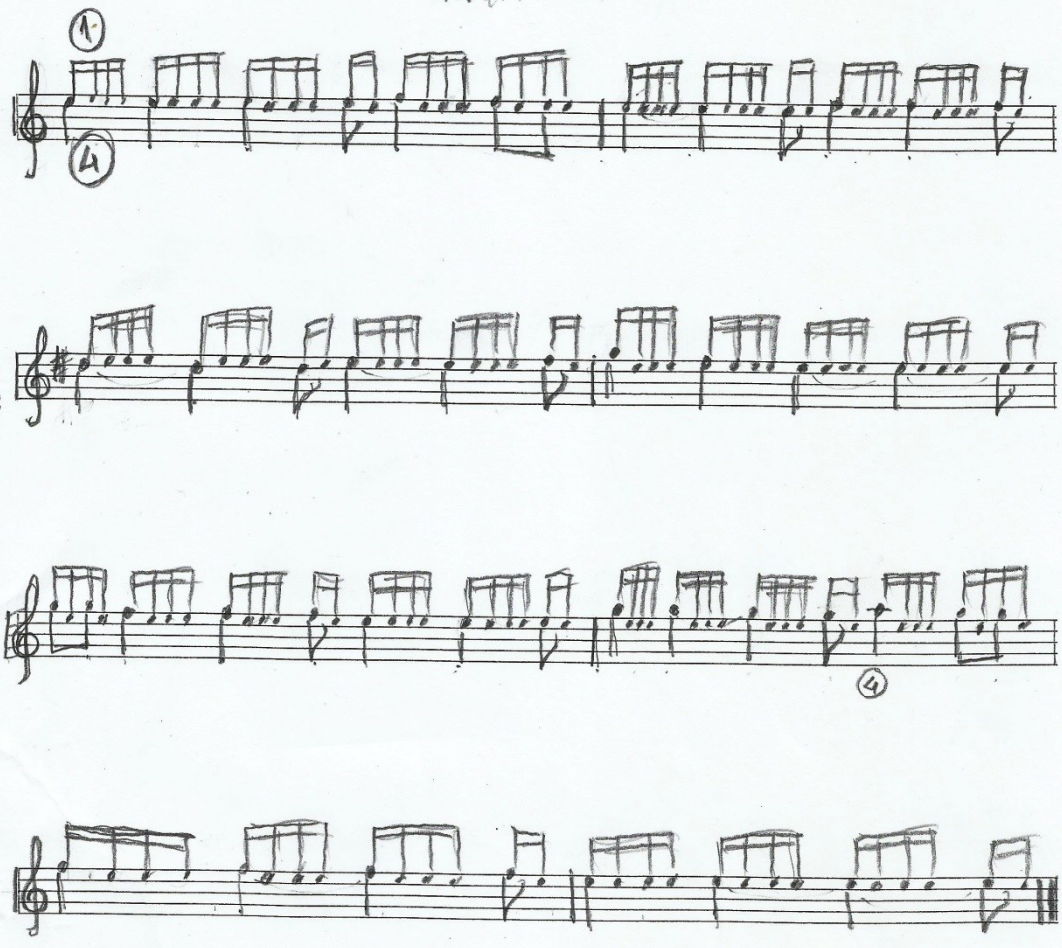

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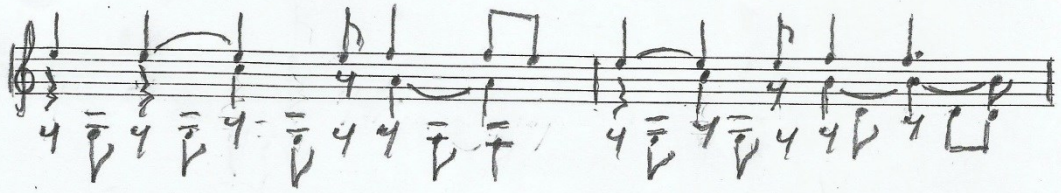

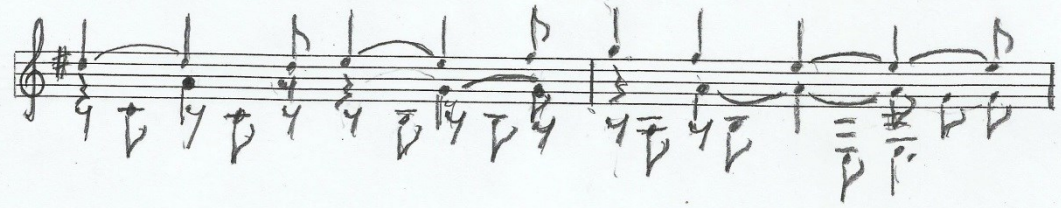

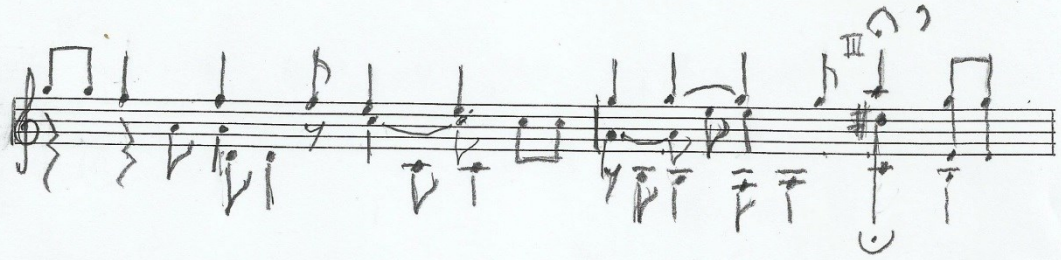

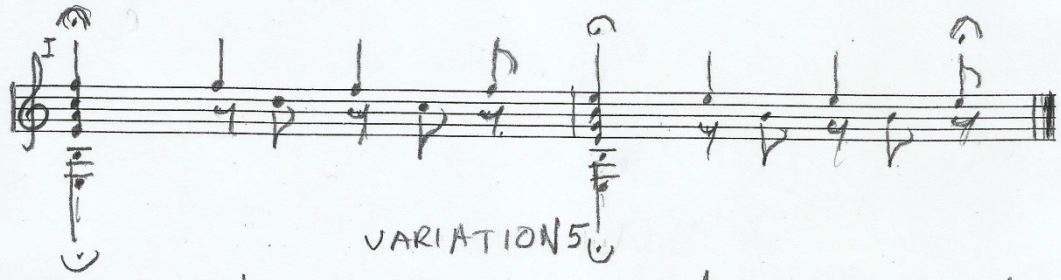

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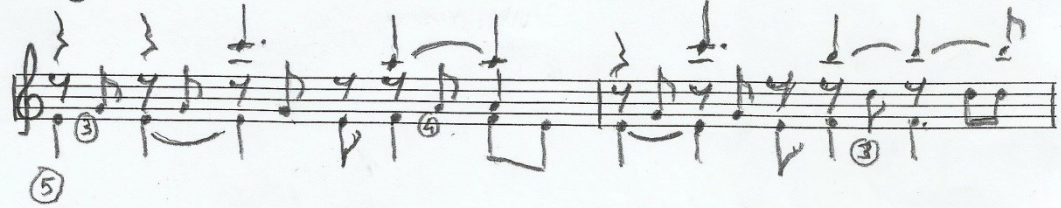

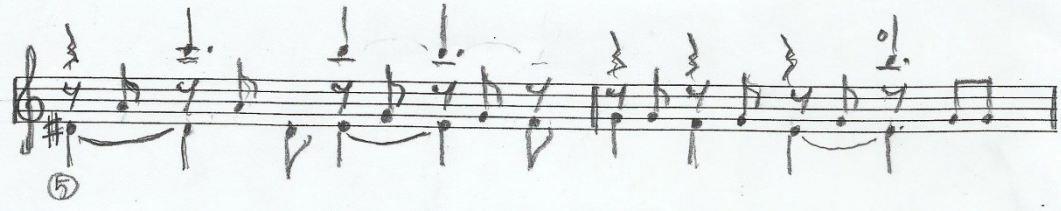

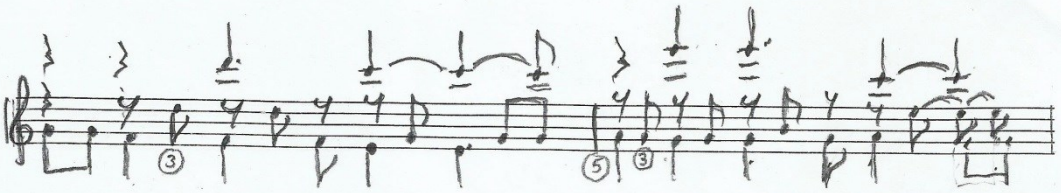

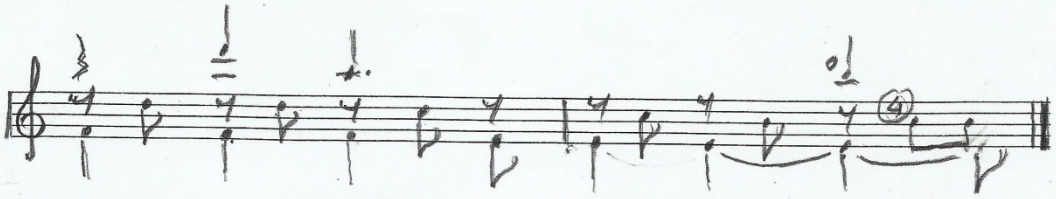

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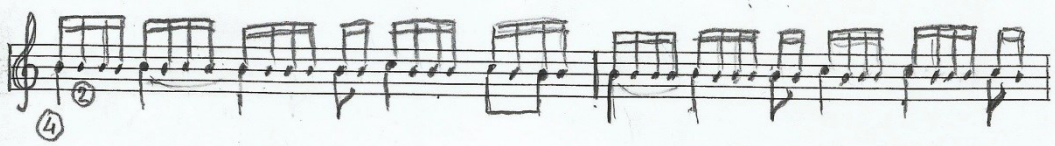

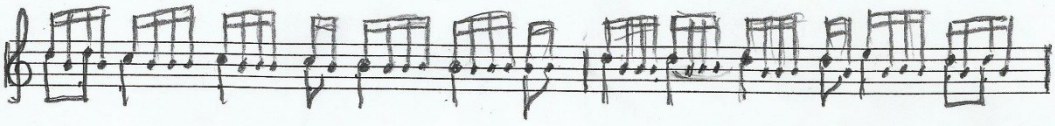

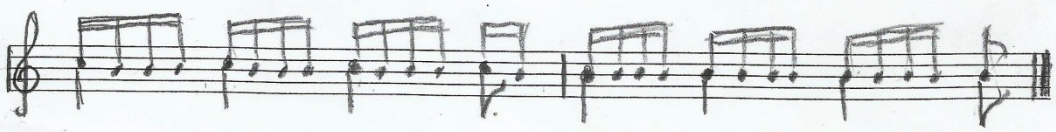

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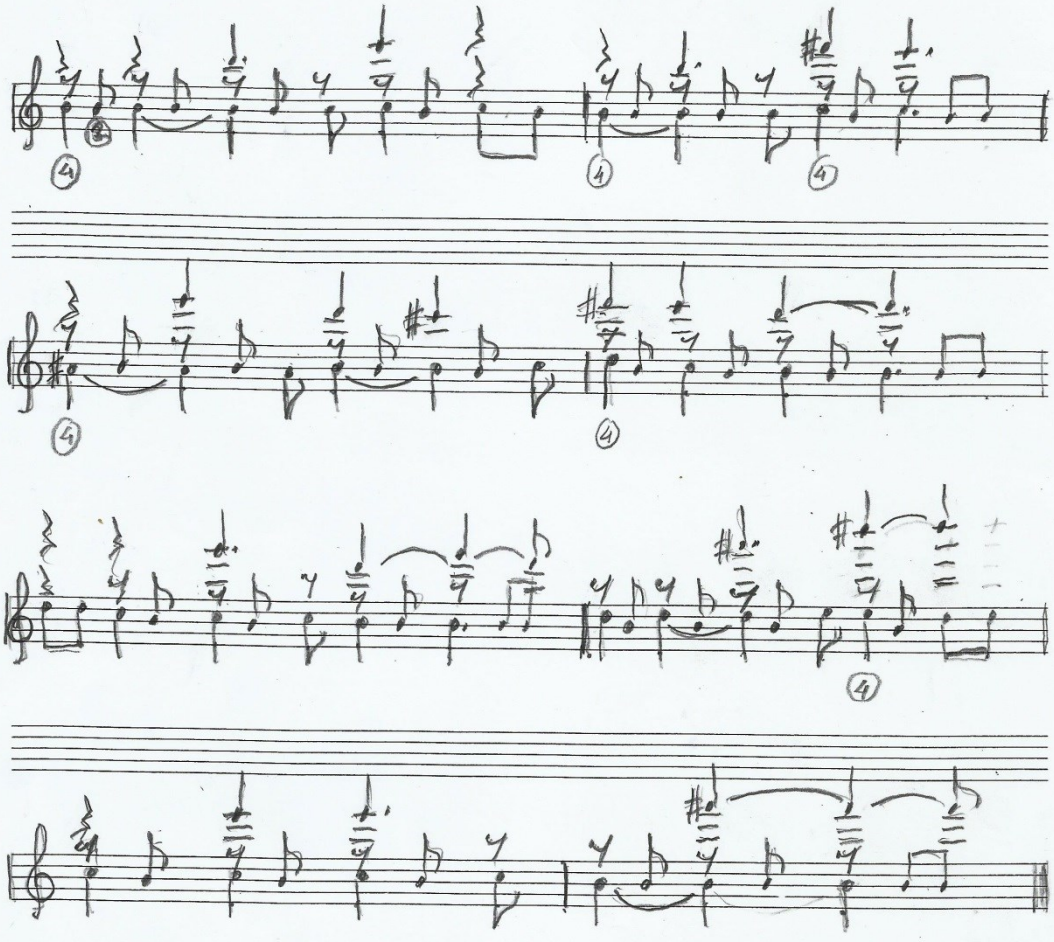

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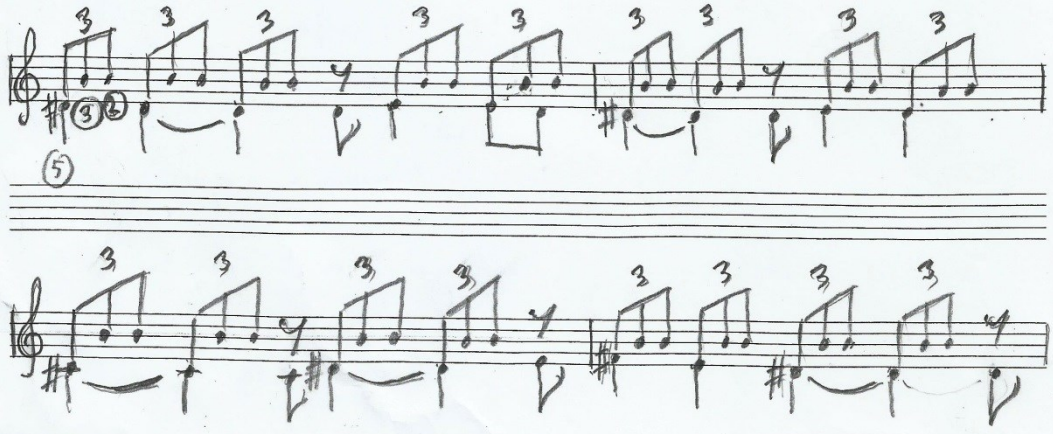

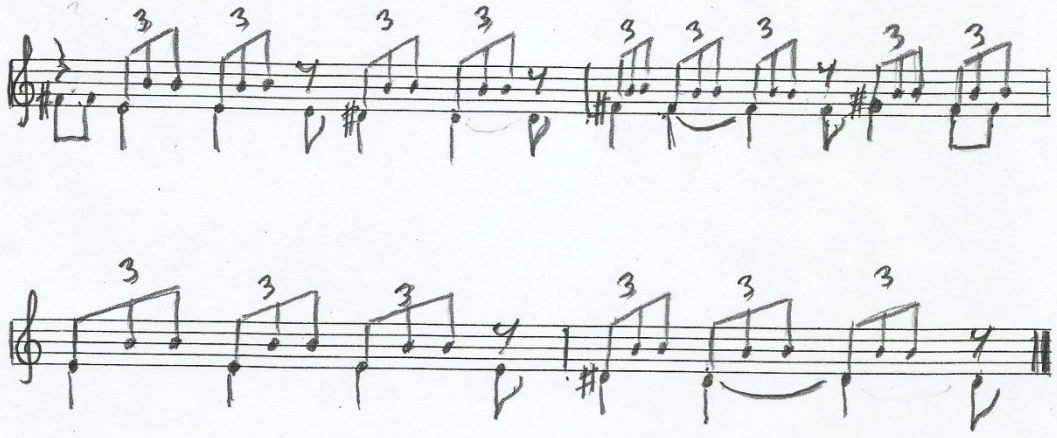

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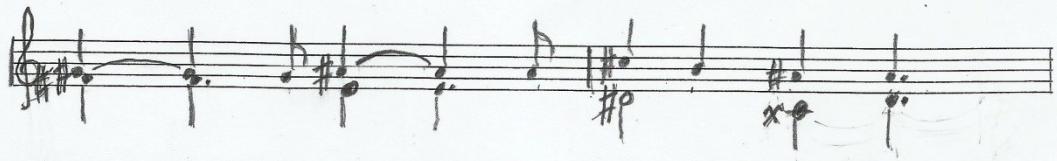

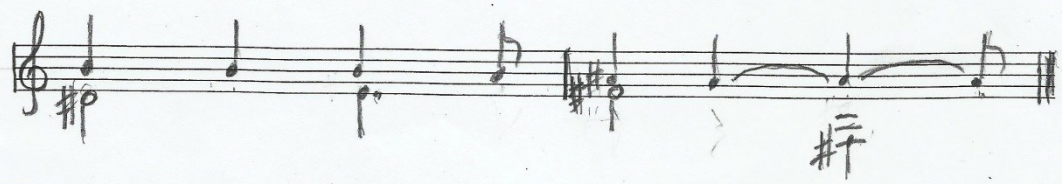

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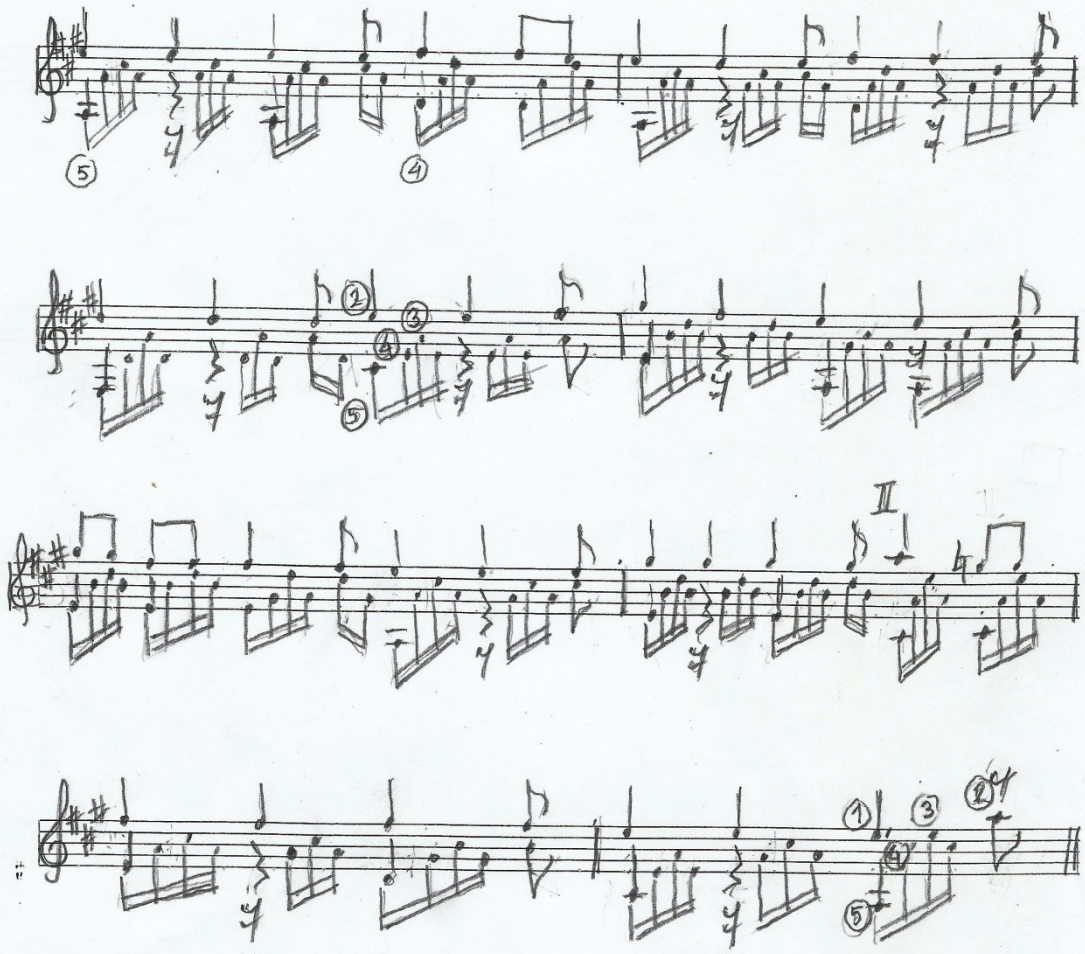

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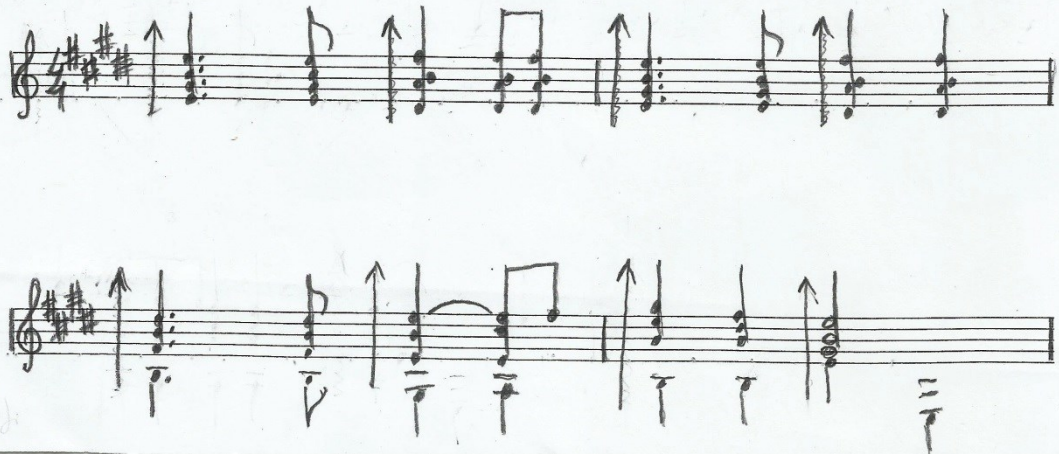

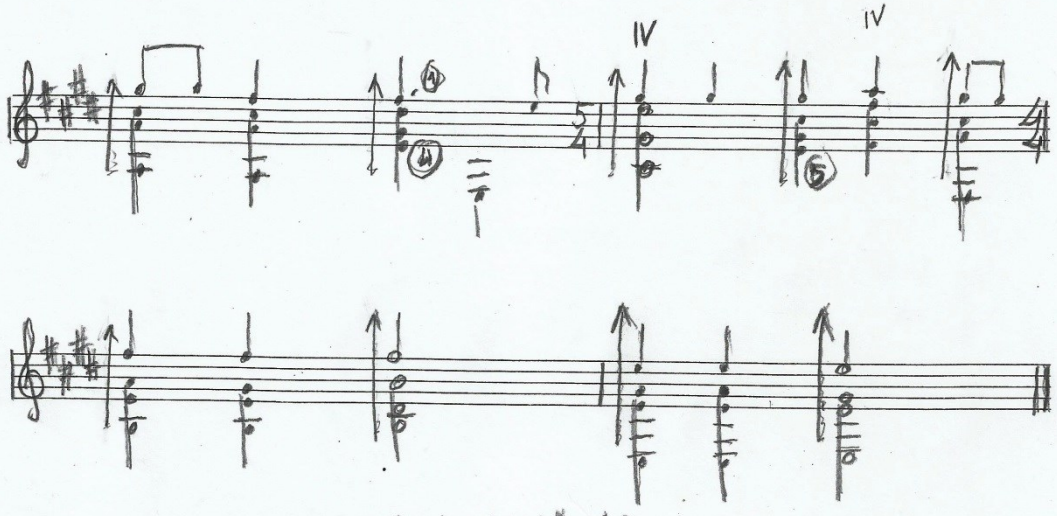

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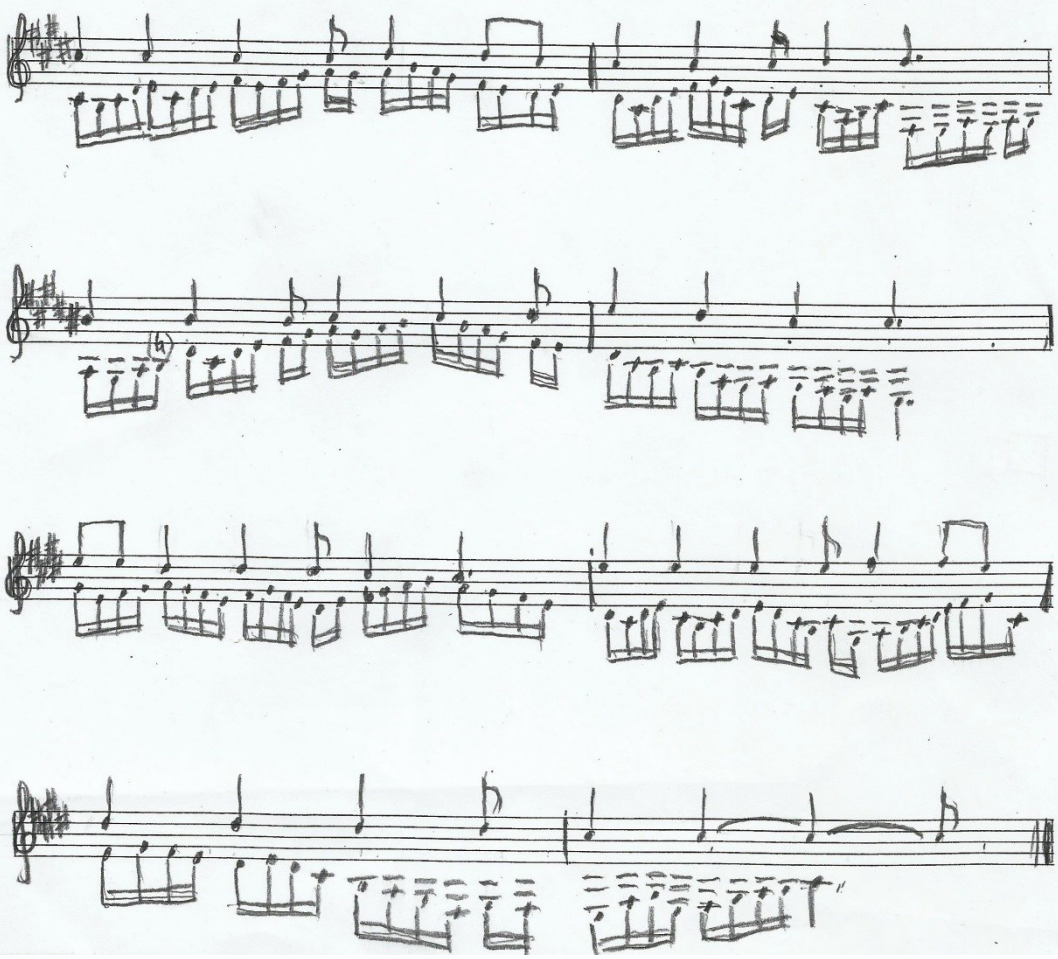

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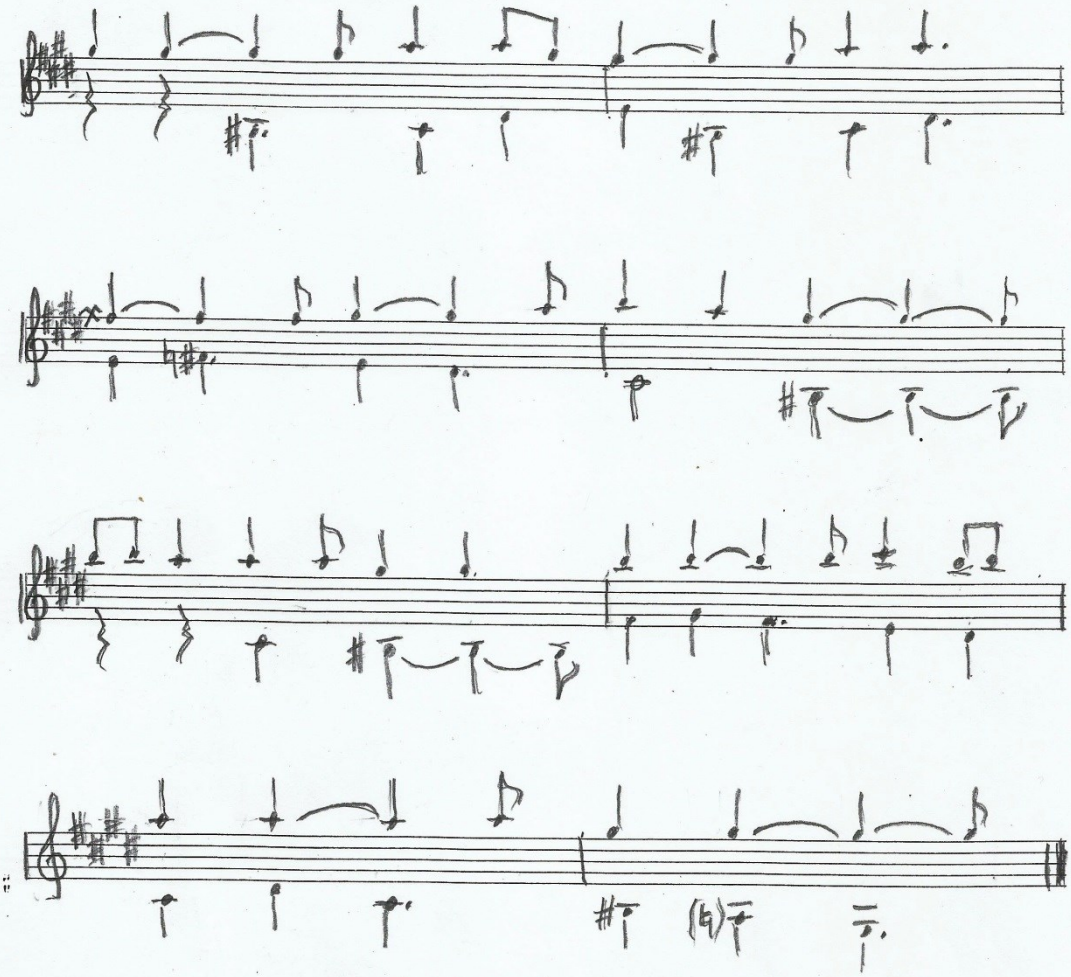

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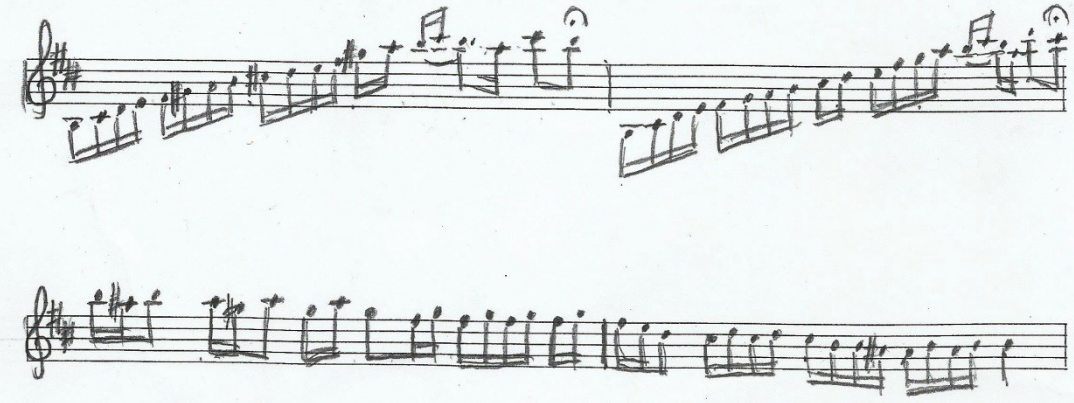

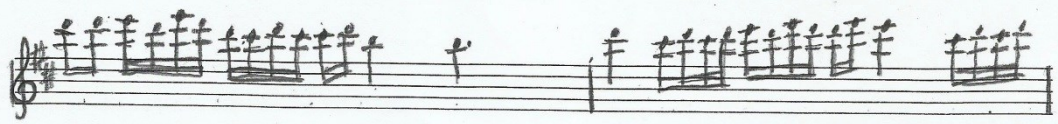

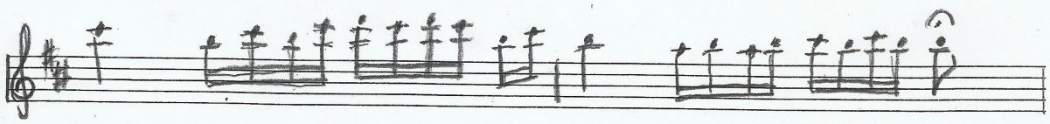

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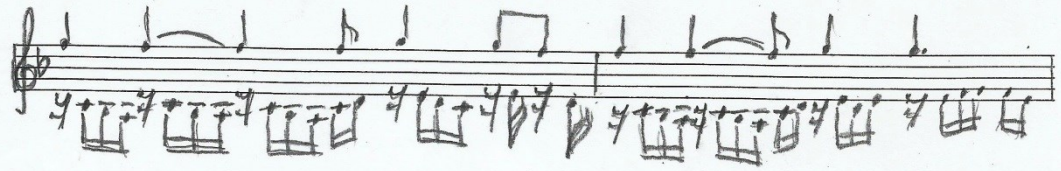

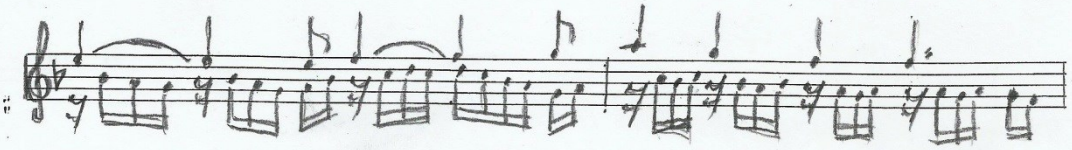

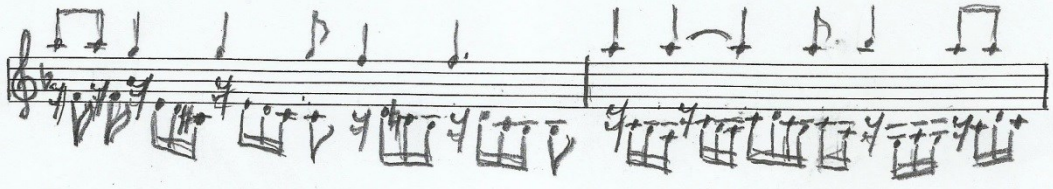

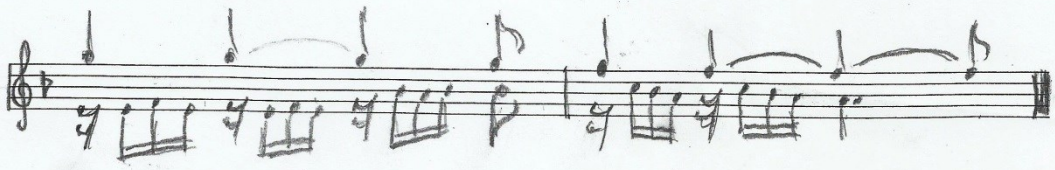

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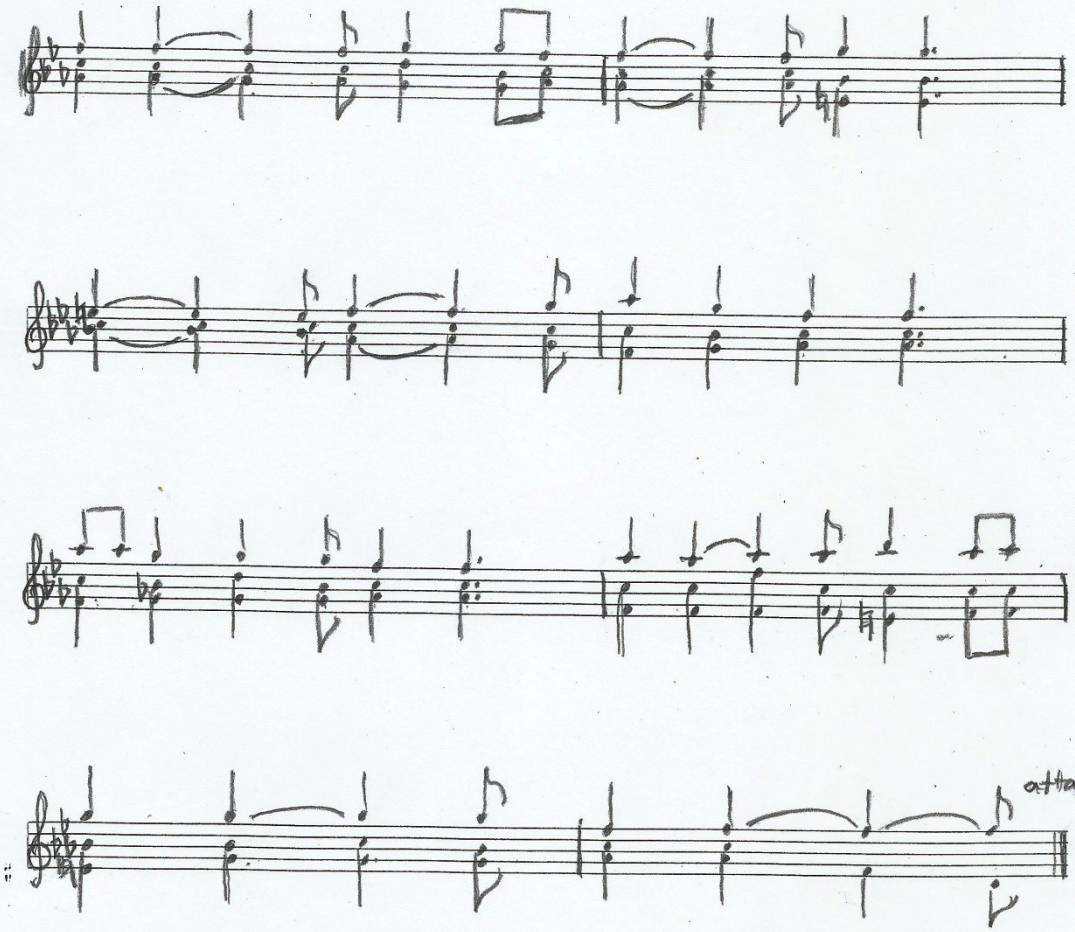

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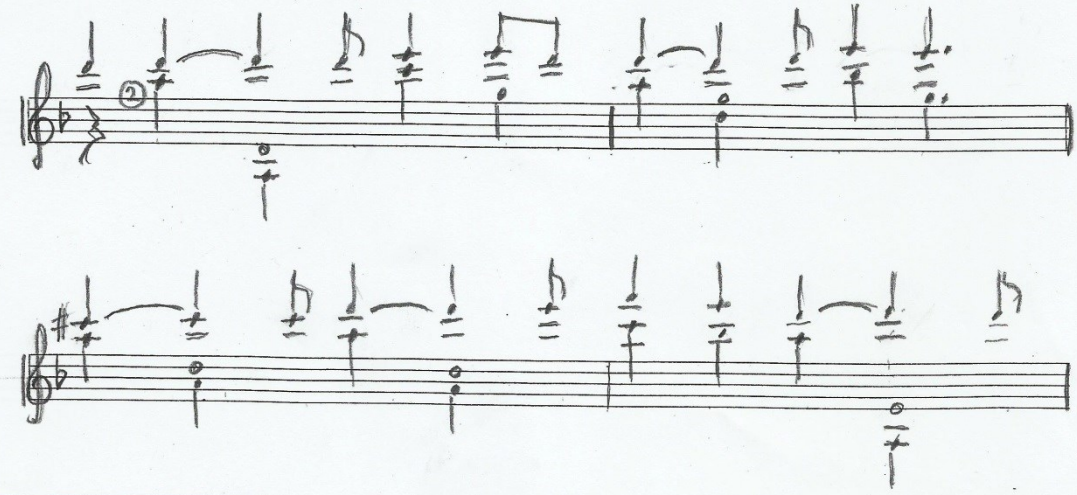

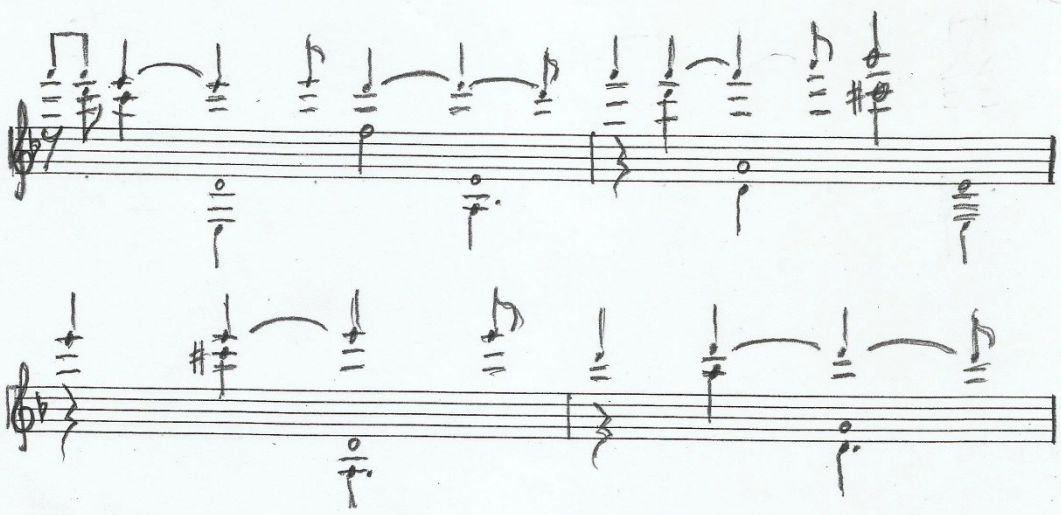

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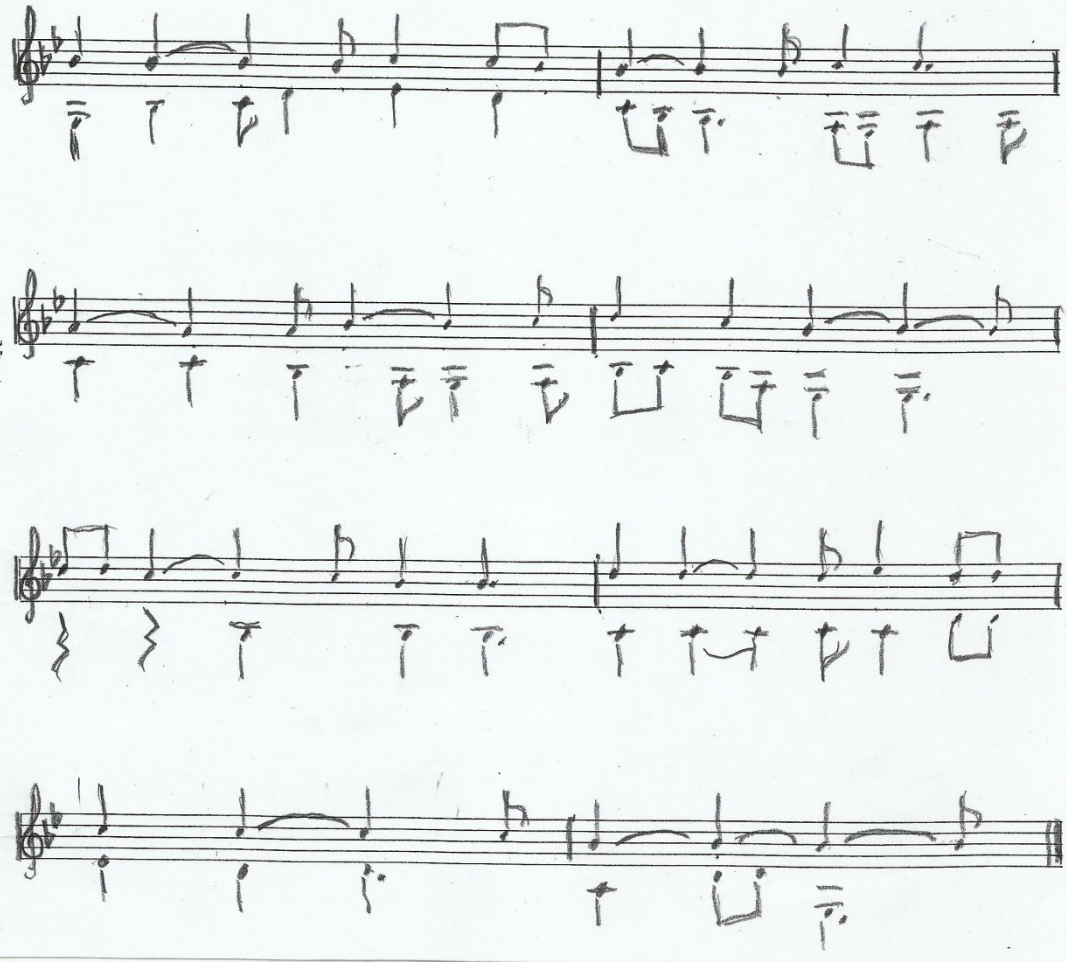

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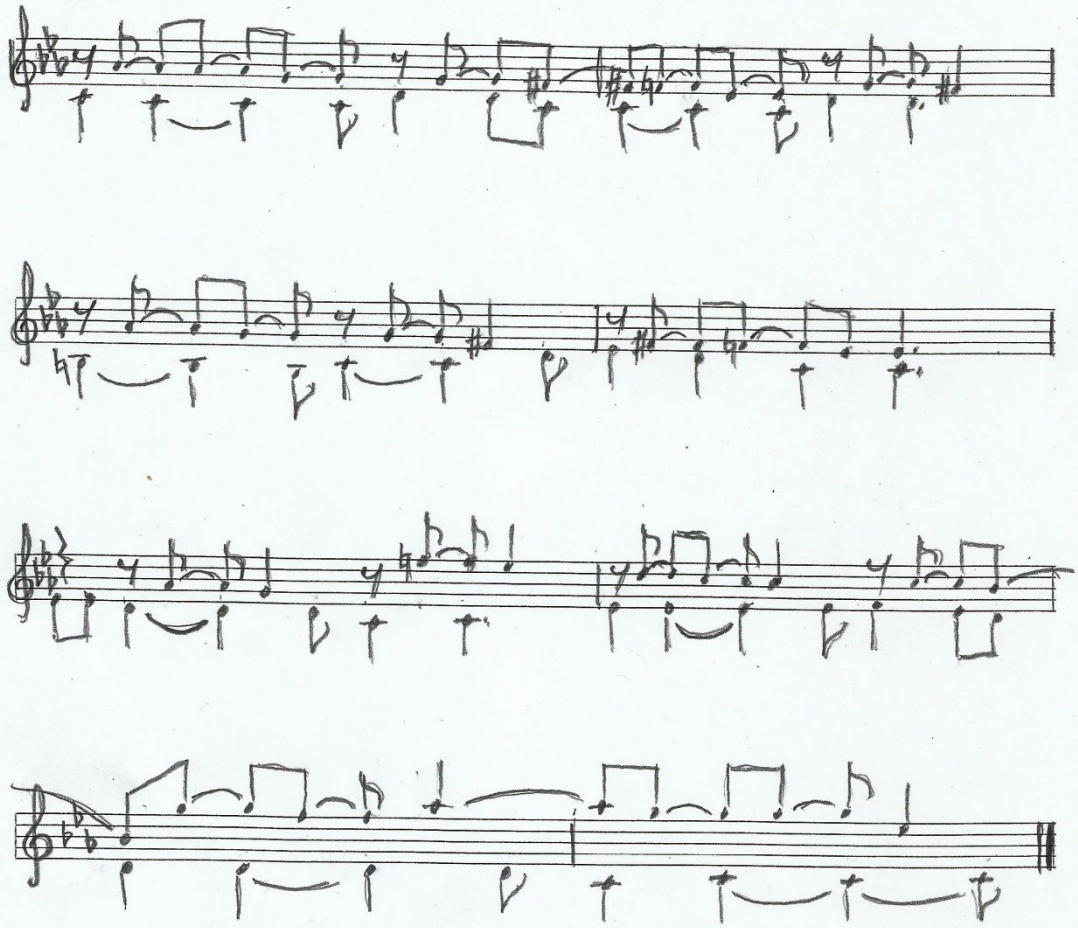

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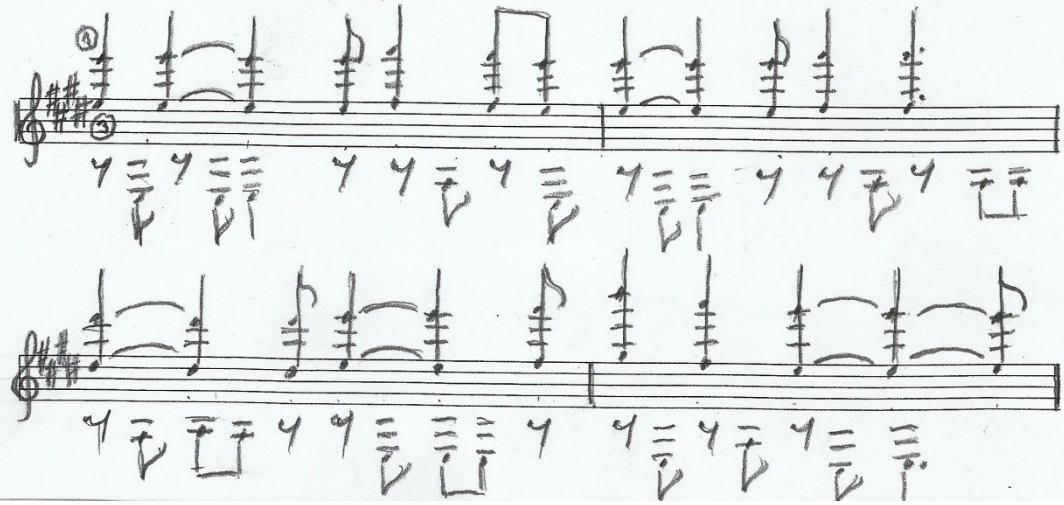

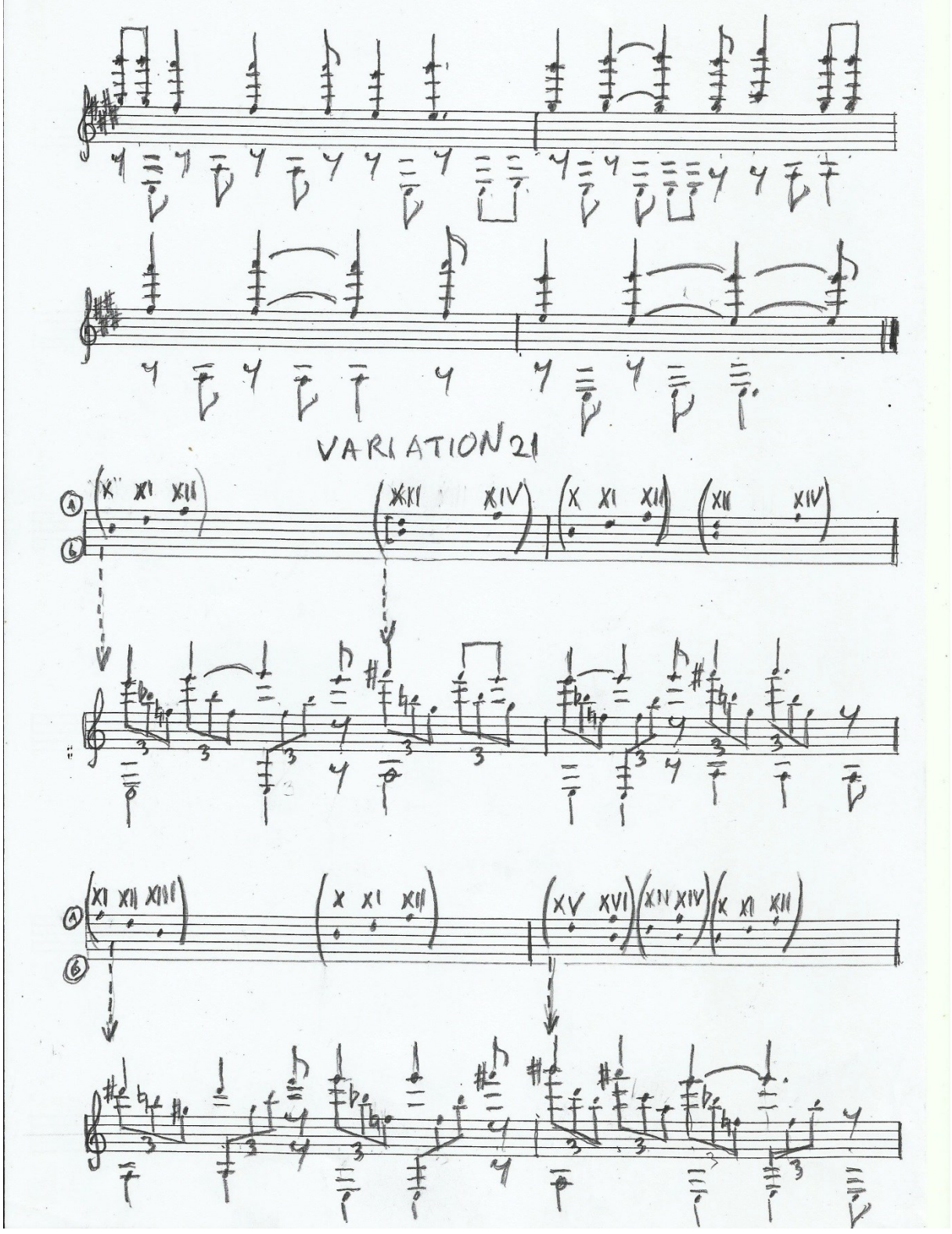
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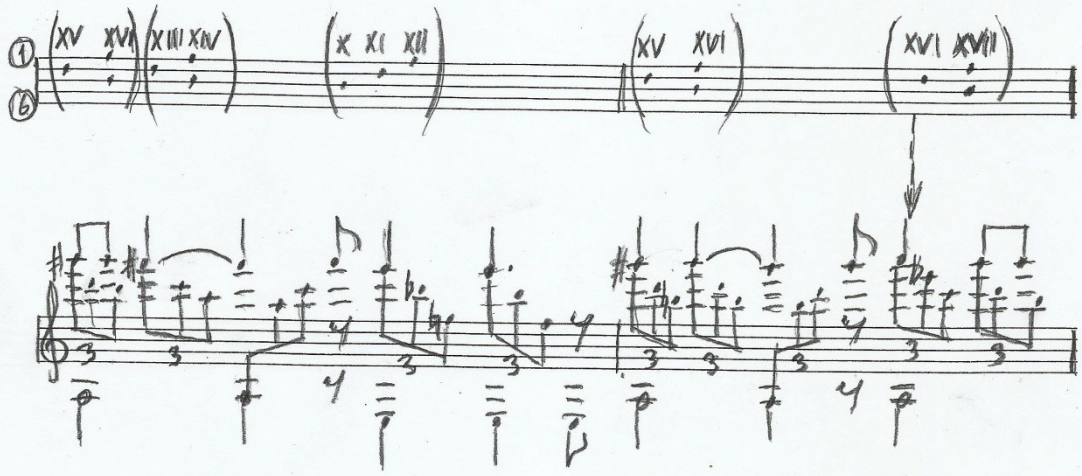

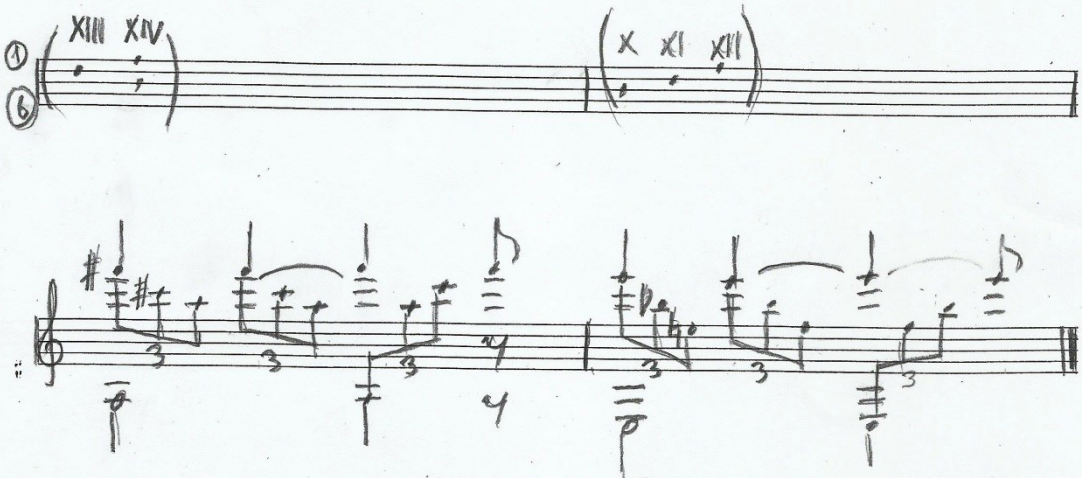

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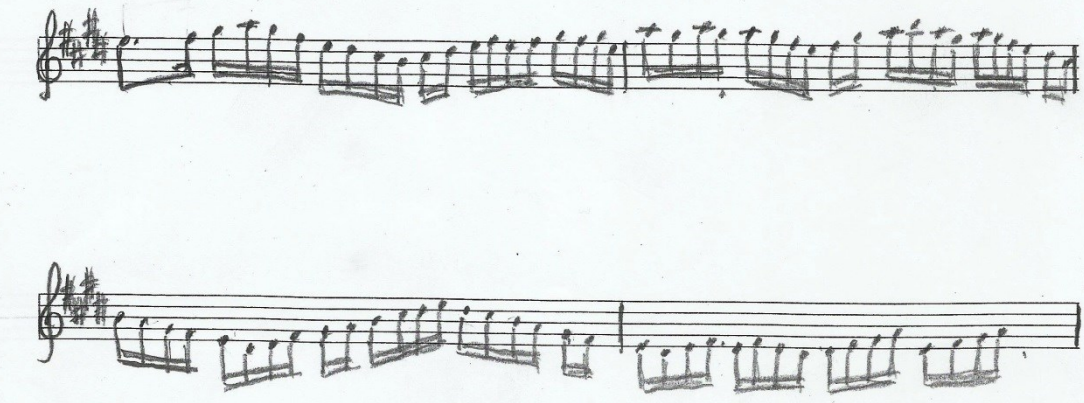

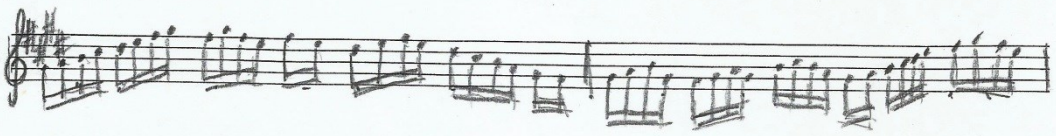

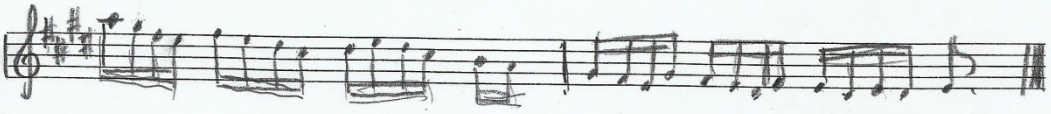

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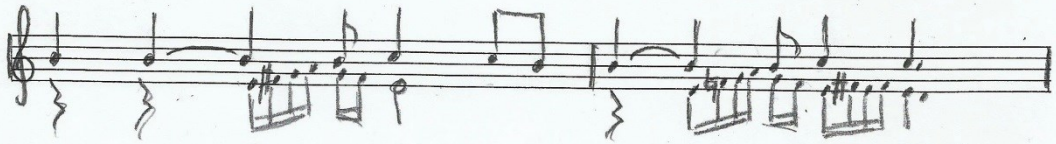

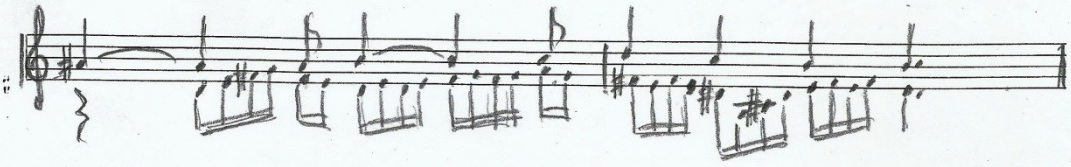

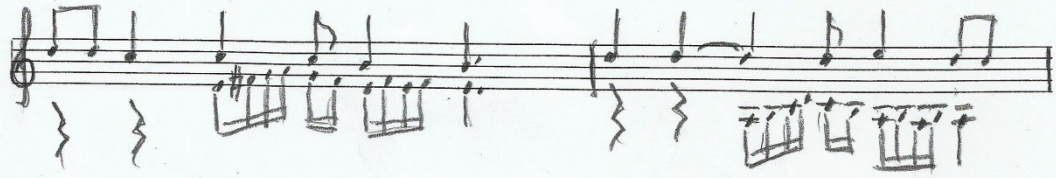

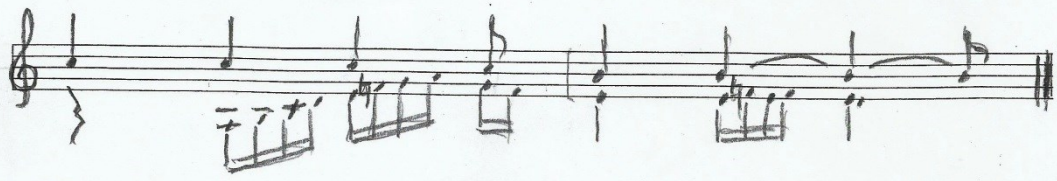

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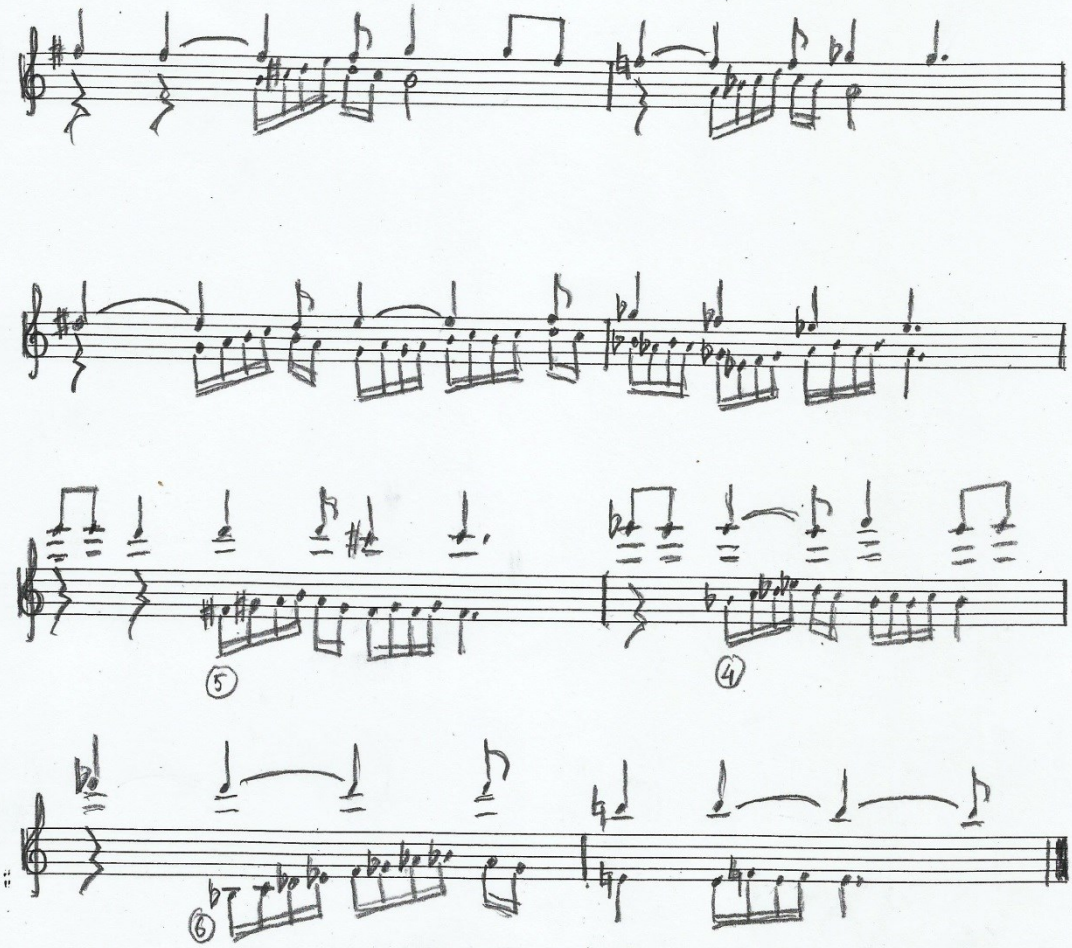

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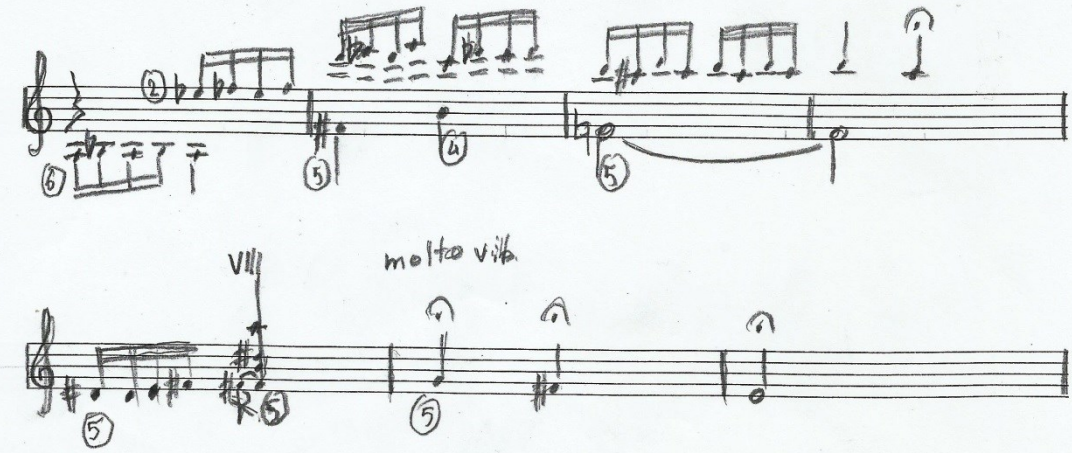

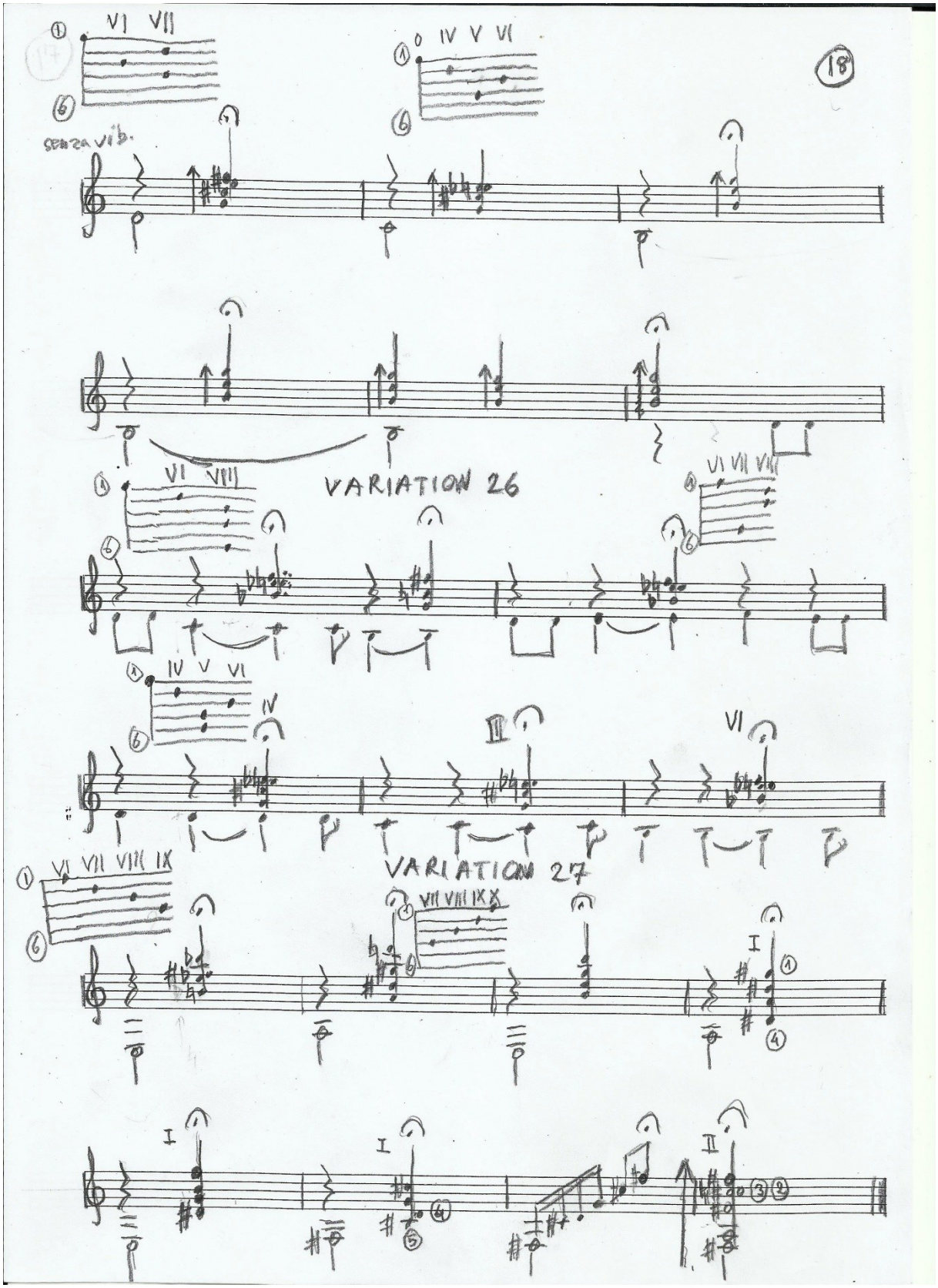
18
VI VII
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senza vib.
VARIATION 26
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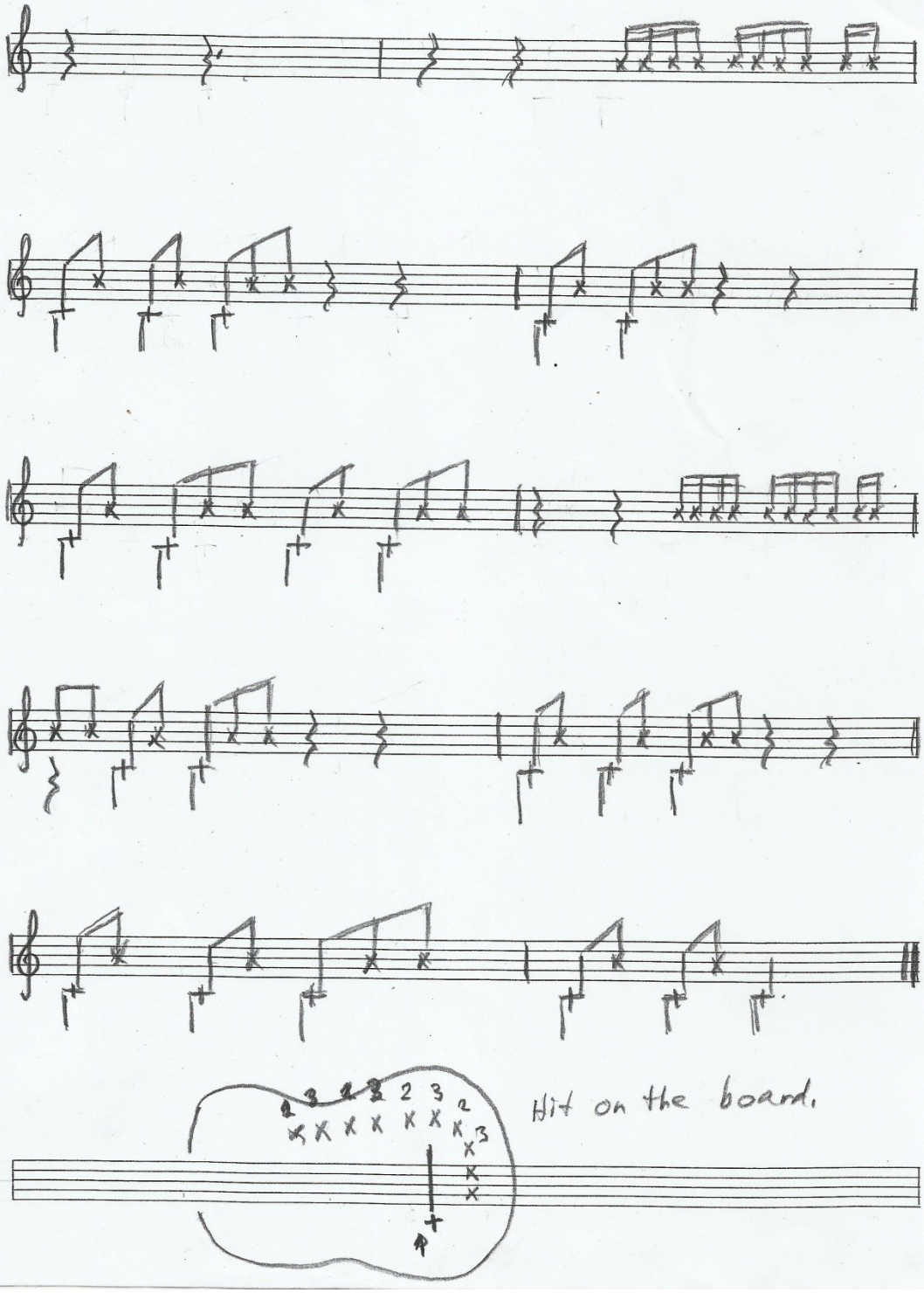
VARIATION 28



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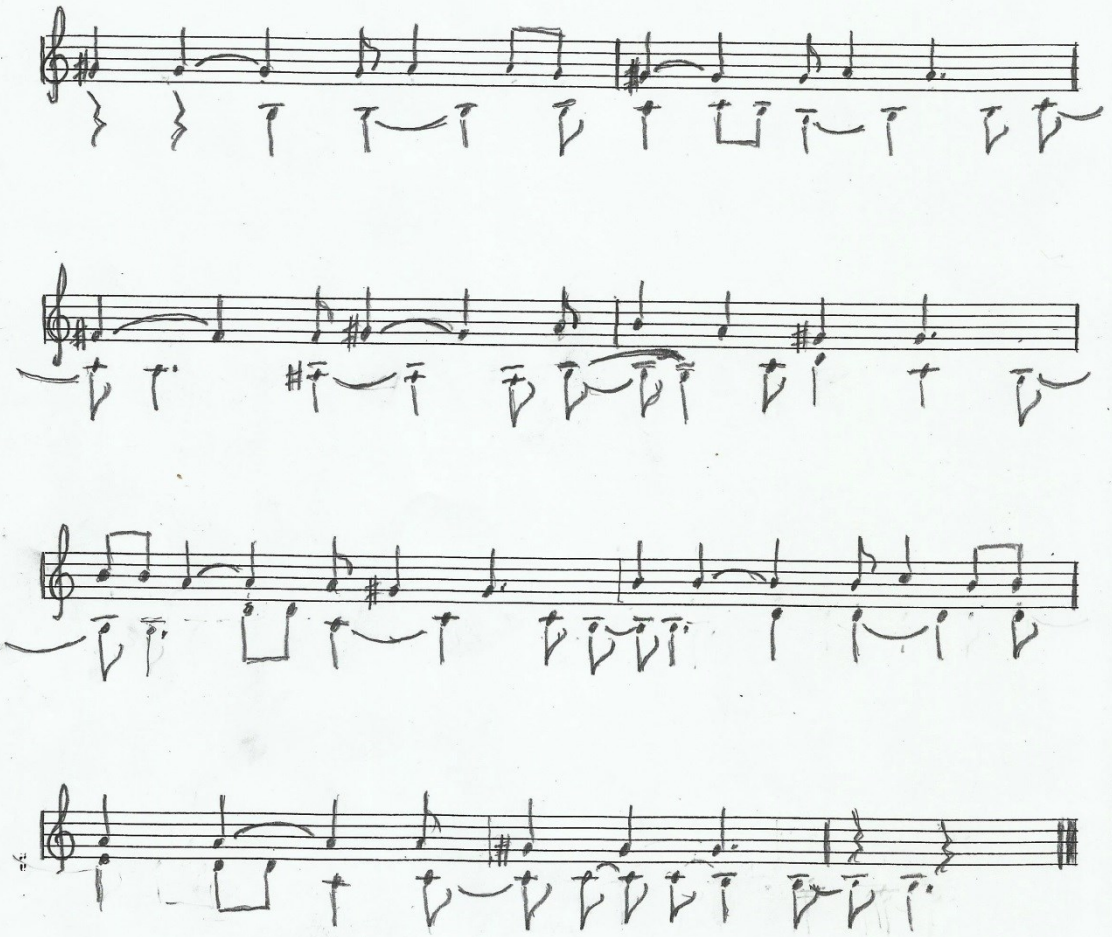

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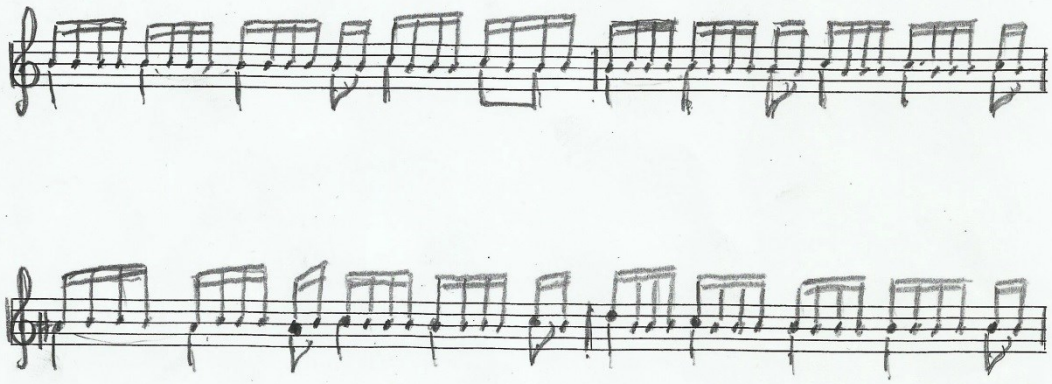

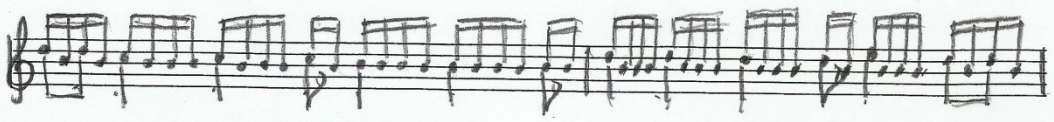

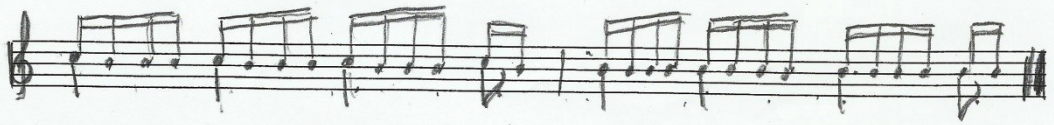

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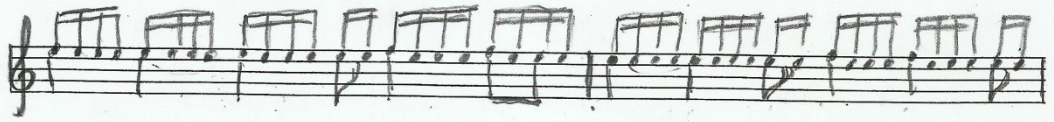

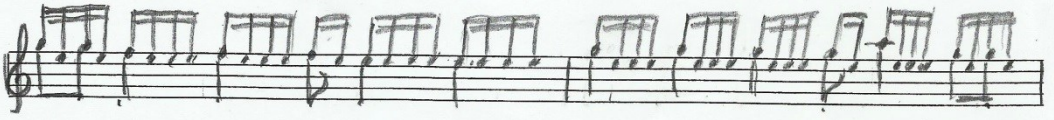

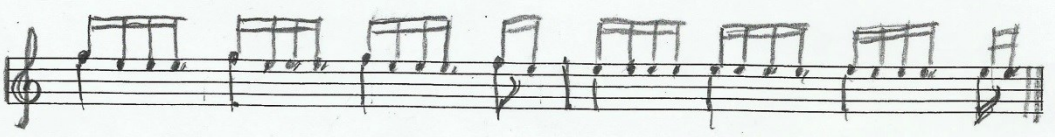

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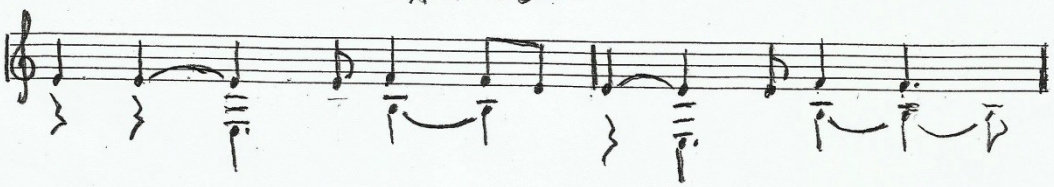

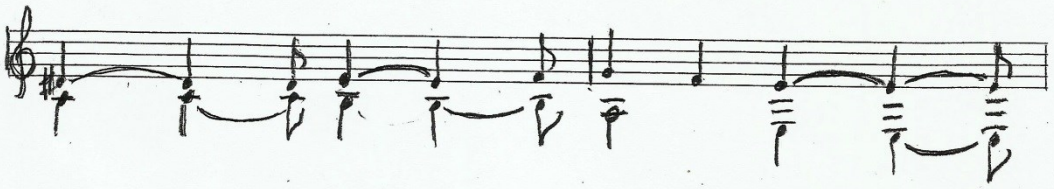

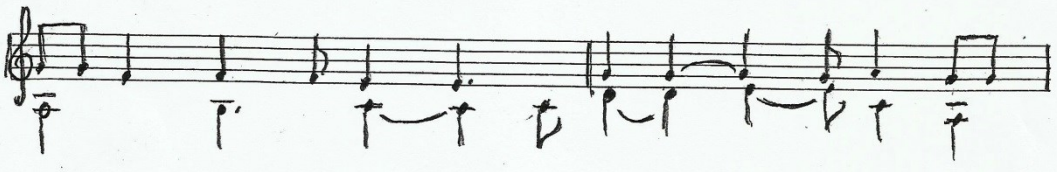

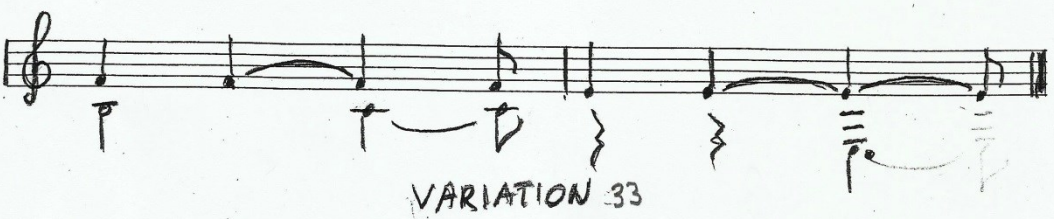

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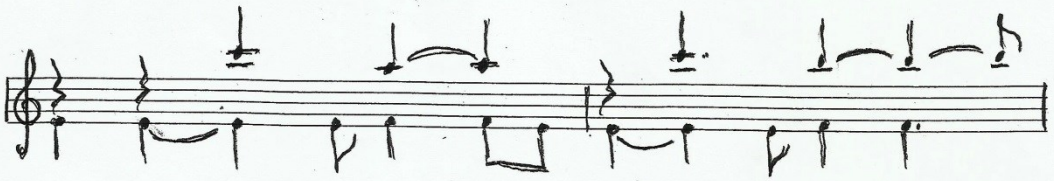

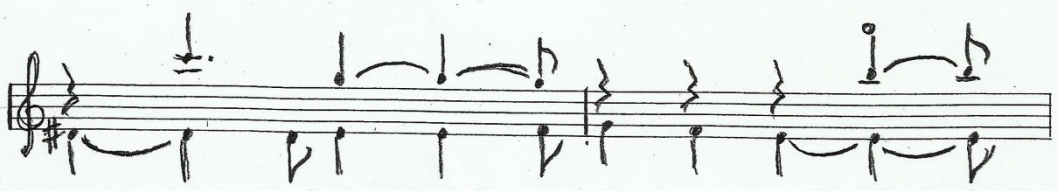

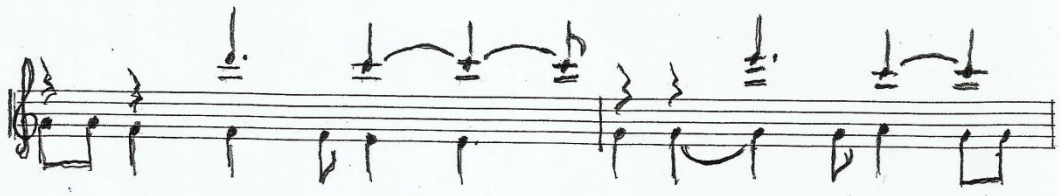

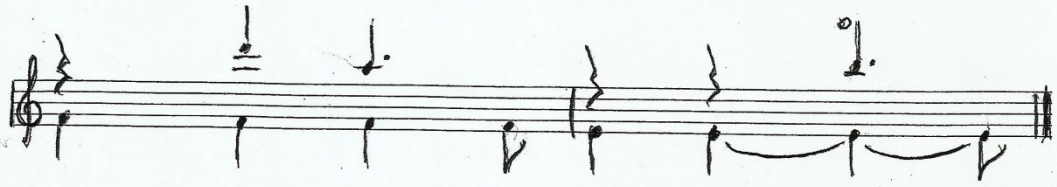

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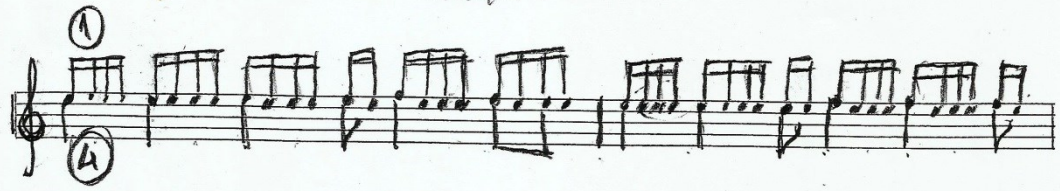

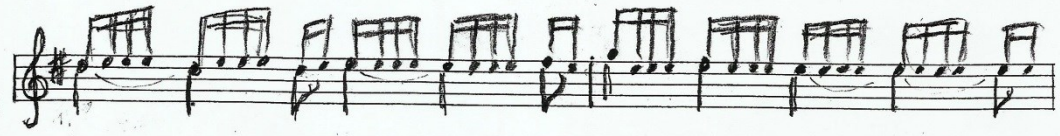

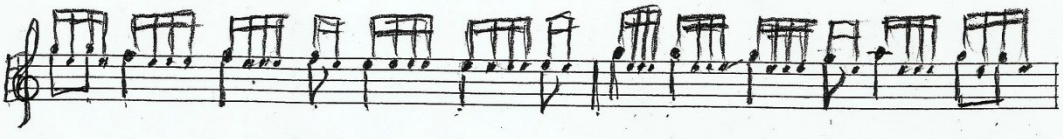

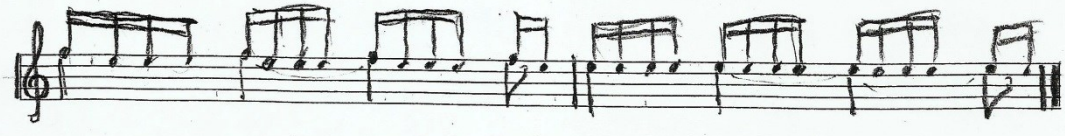

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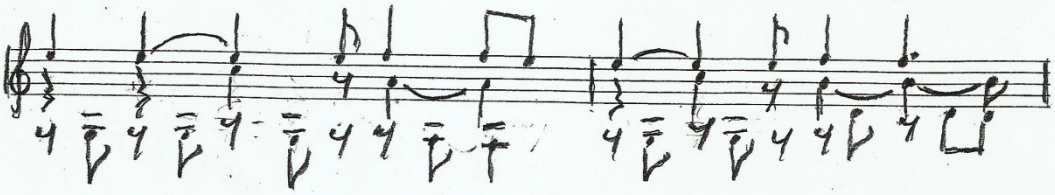

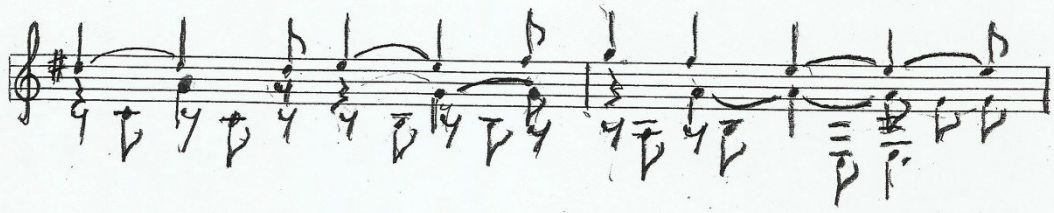

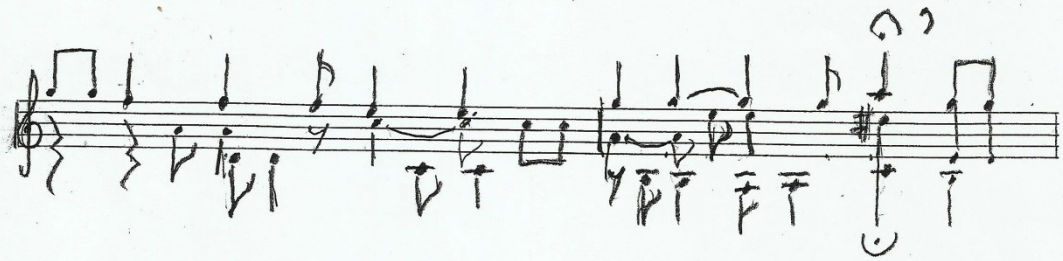

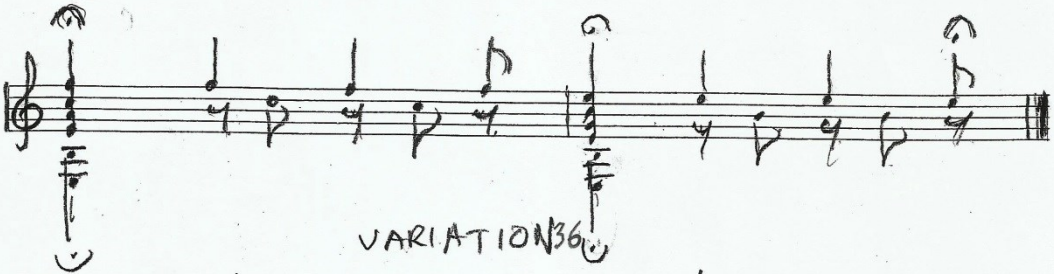

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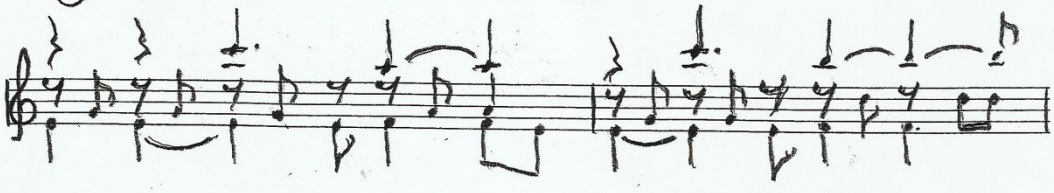

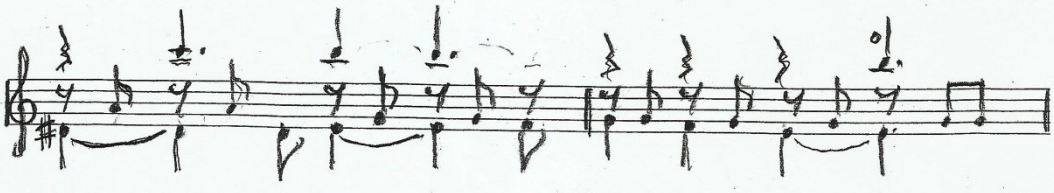

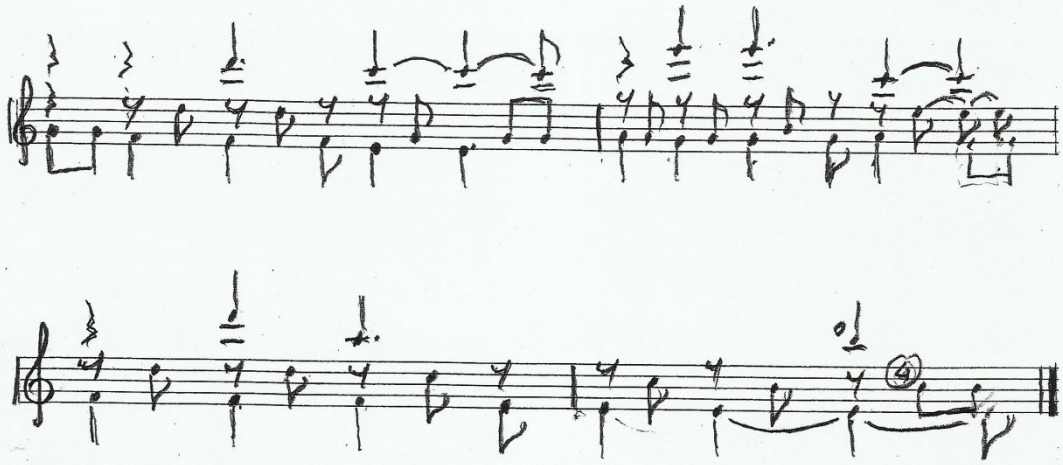

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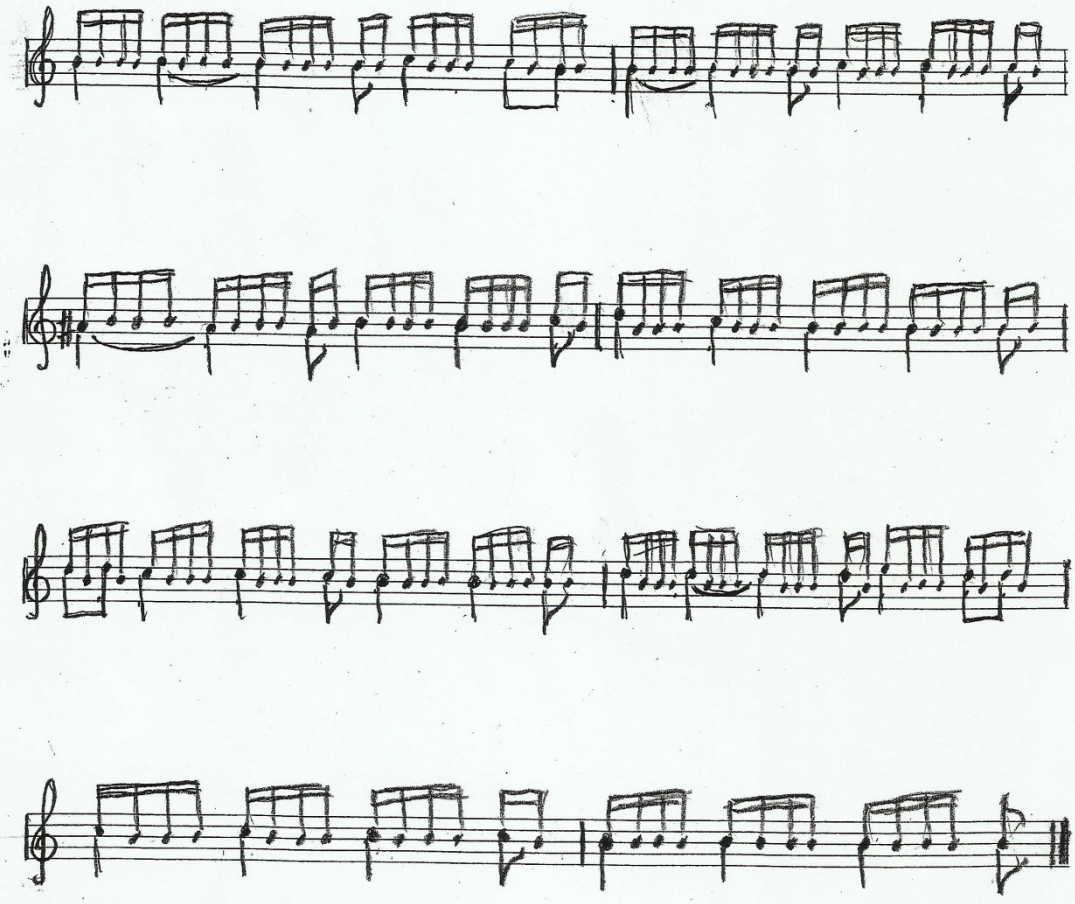

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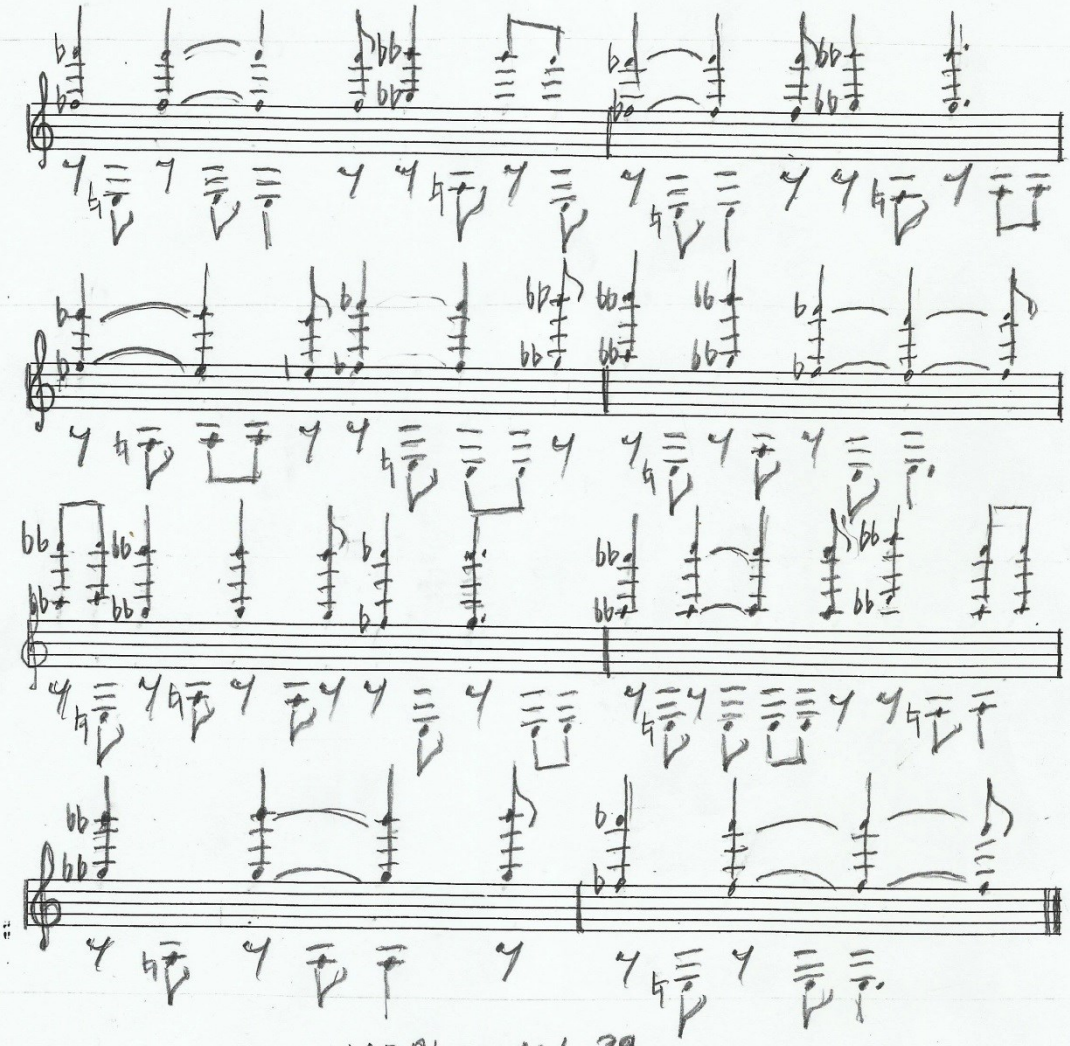

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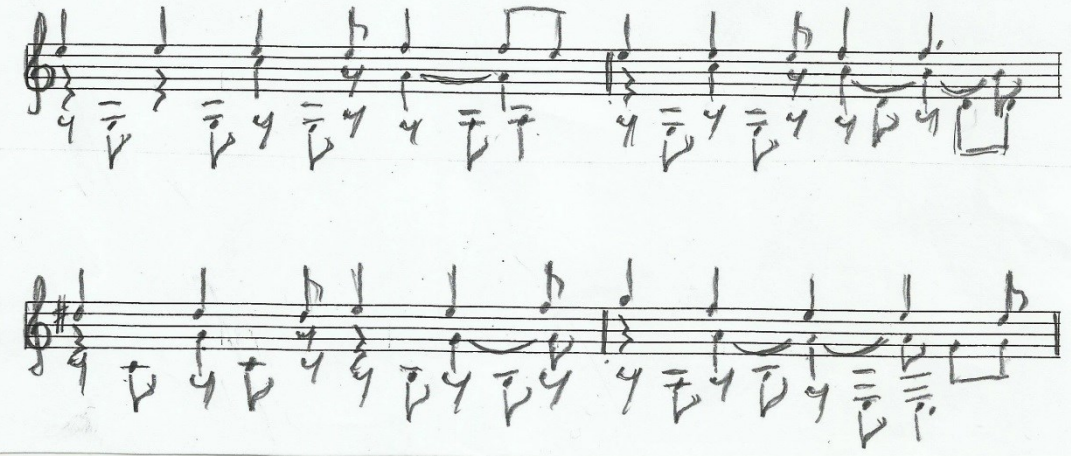

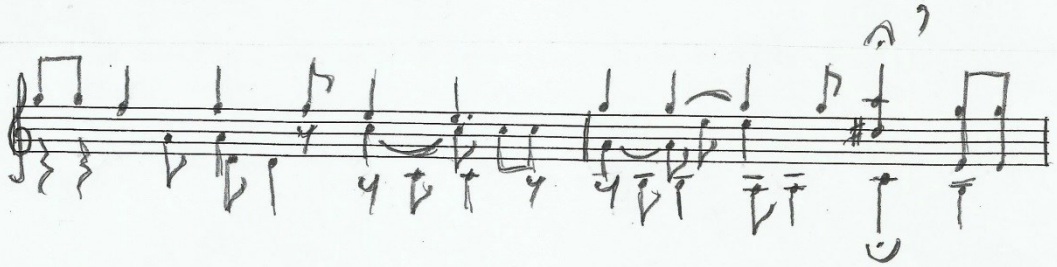

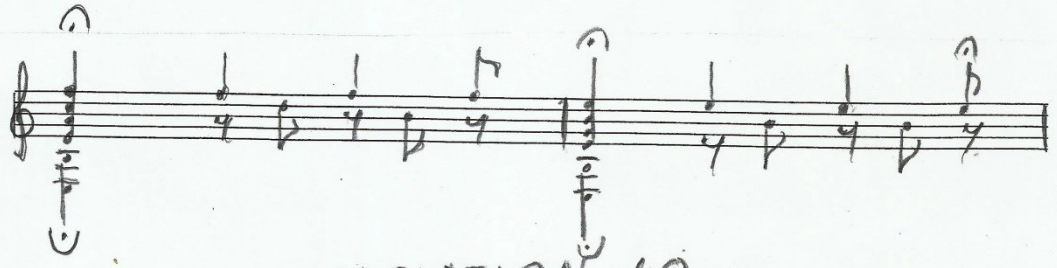

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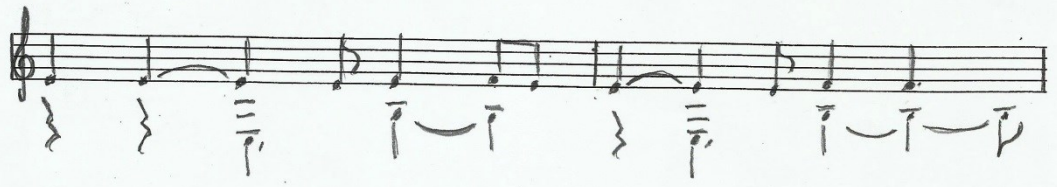
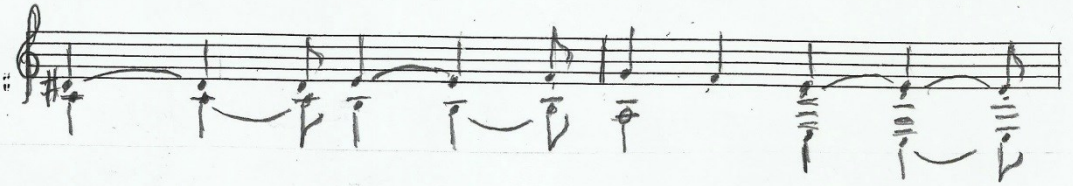
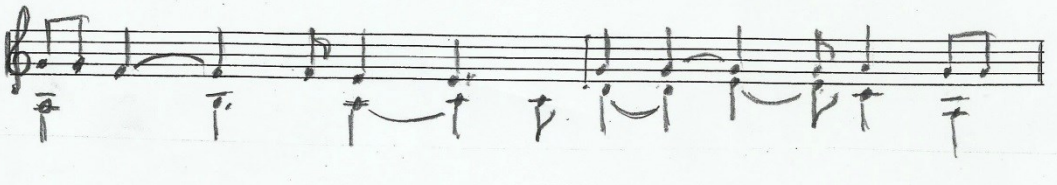
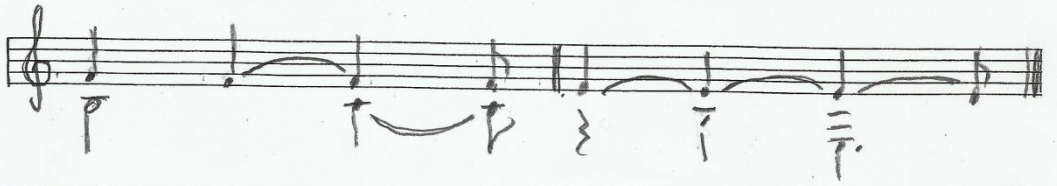
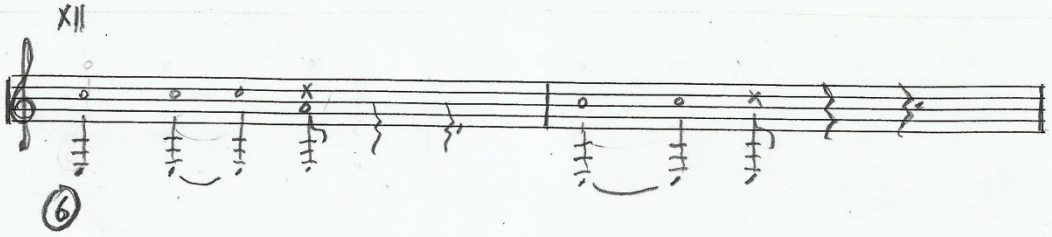


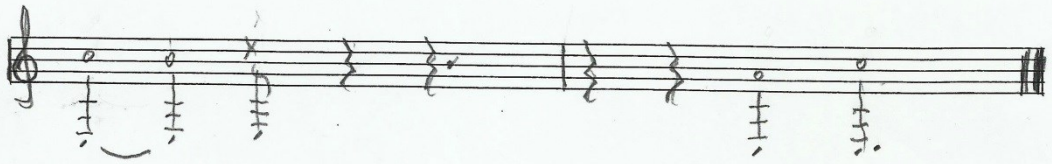






CODA 41



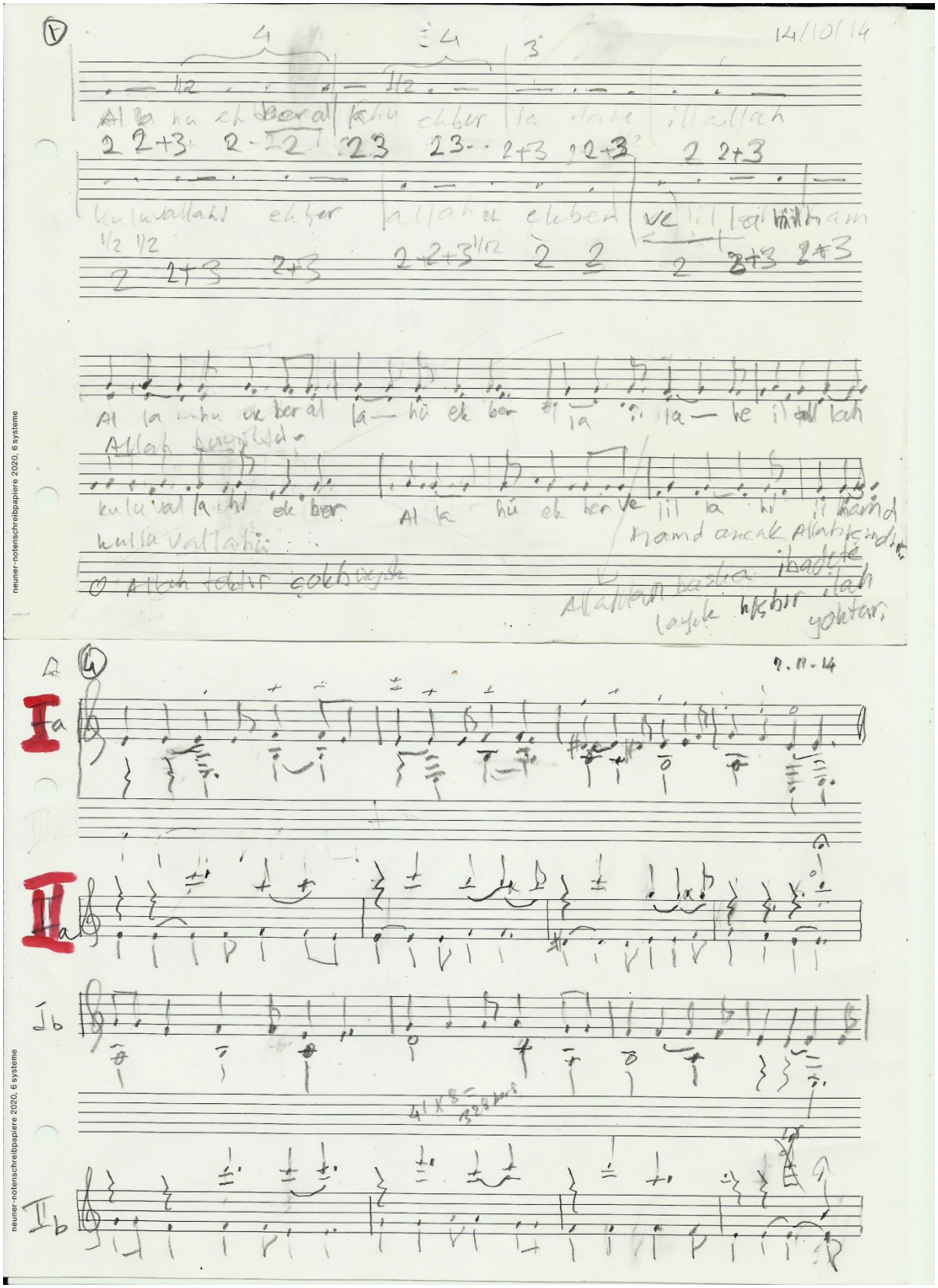


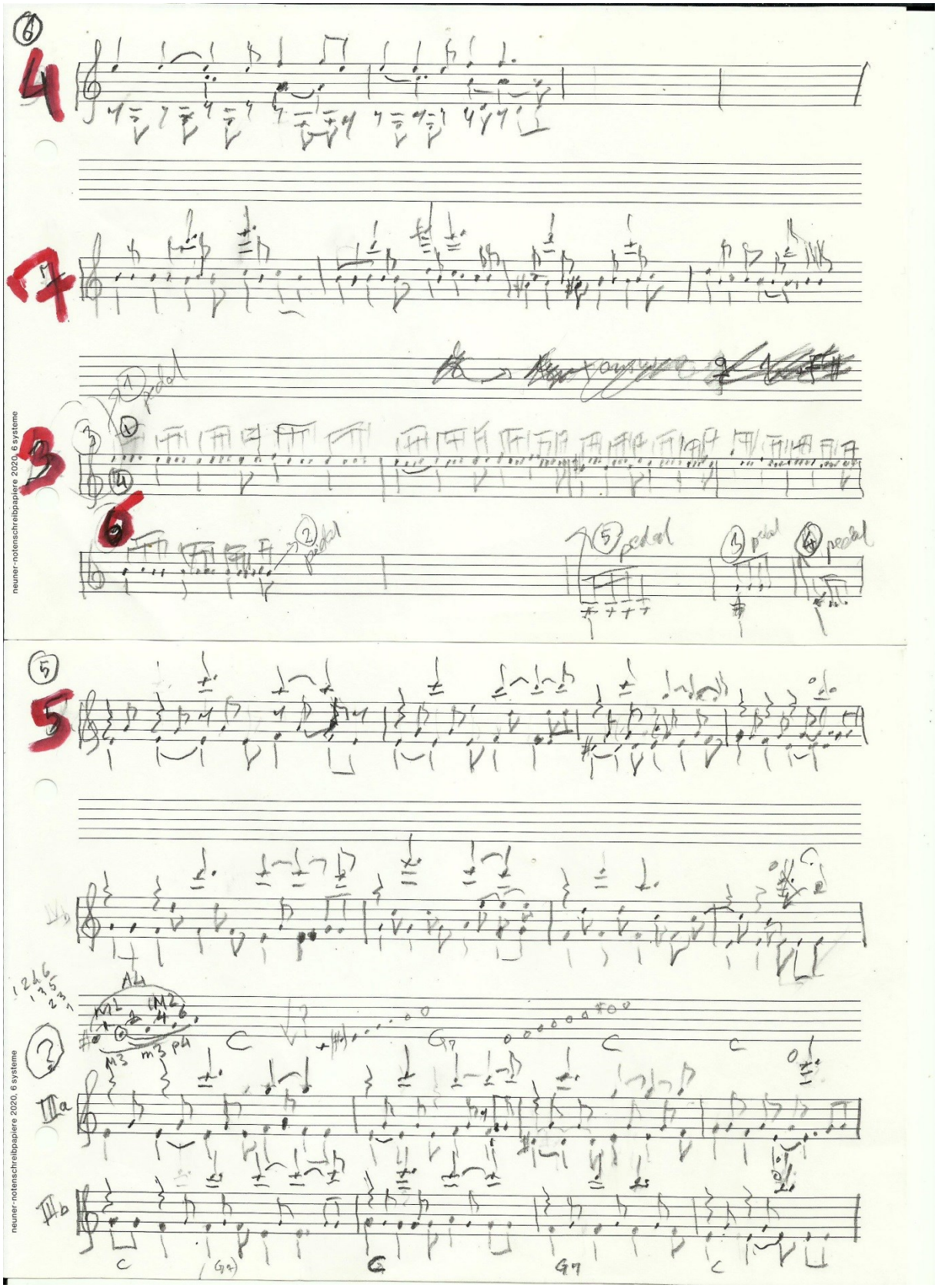
Dec 21, 2014
Istanbul
Dur: ~ 20 min.

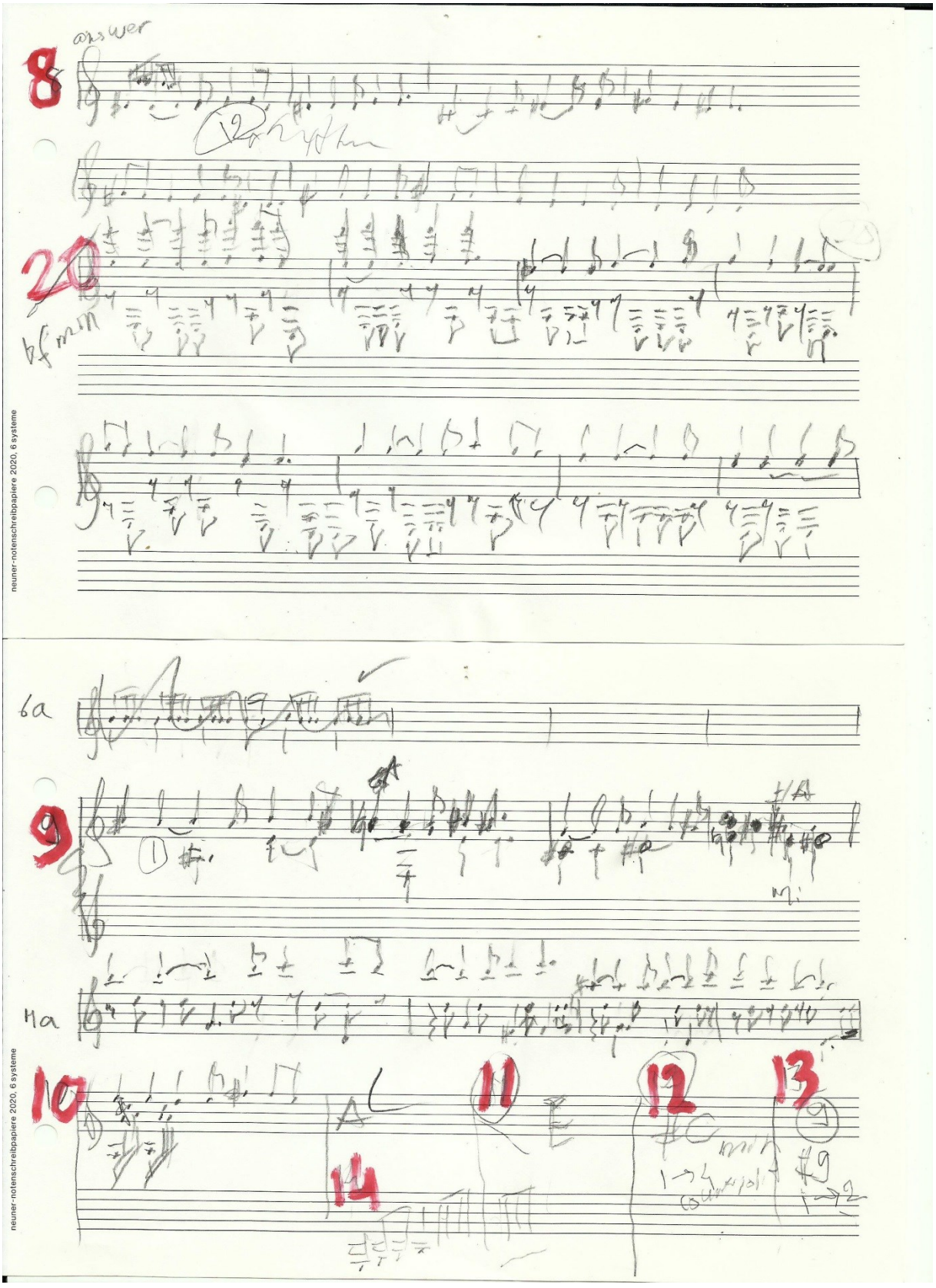
o indicates harmonic. It may be stopped and played by the right hand at the same time

x indicates the sound is stopped as staccato

SKETCHES

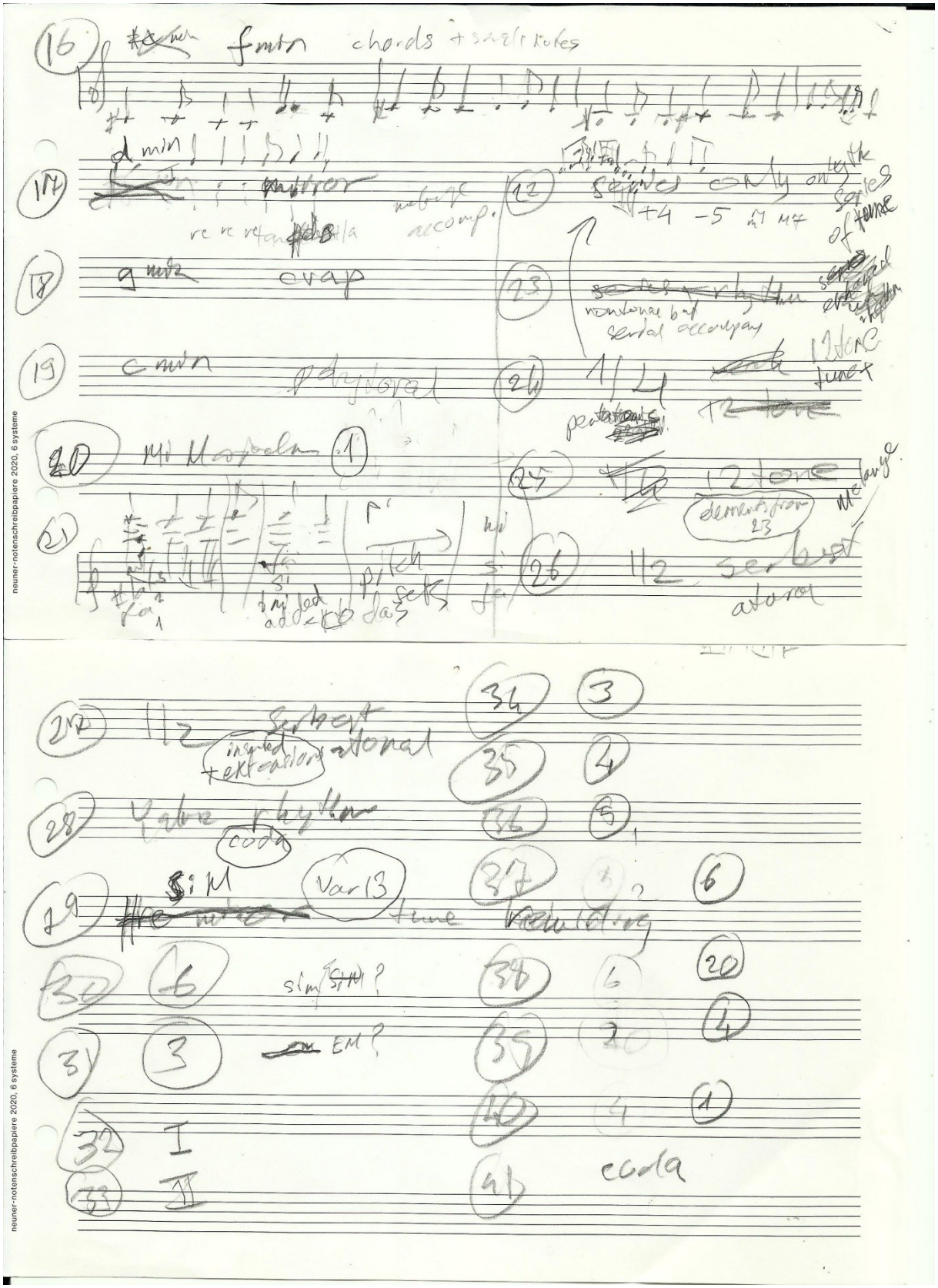

14/10/14
Al la hu ek ber al la hu ek ber la ilahe il allah
kulu vallahi ek ber allah u ek ber ve lil la hi il hamd
Al la hu ek ber al la hu ek ber la ilahe il allah
kulu vallahi ek ber Al la hu ek ber ve lil la hi il hamd
Allah hayyidir
Allahlan baska ibadete layik hiçbir ilah yoktur
7.11.14
Ia
IIa
Ib
IIb


neuner-notenschreibpapiere 2020, 6 systeme
pedal
neuner-notenschreibpapiere 2020, 6 systeme



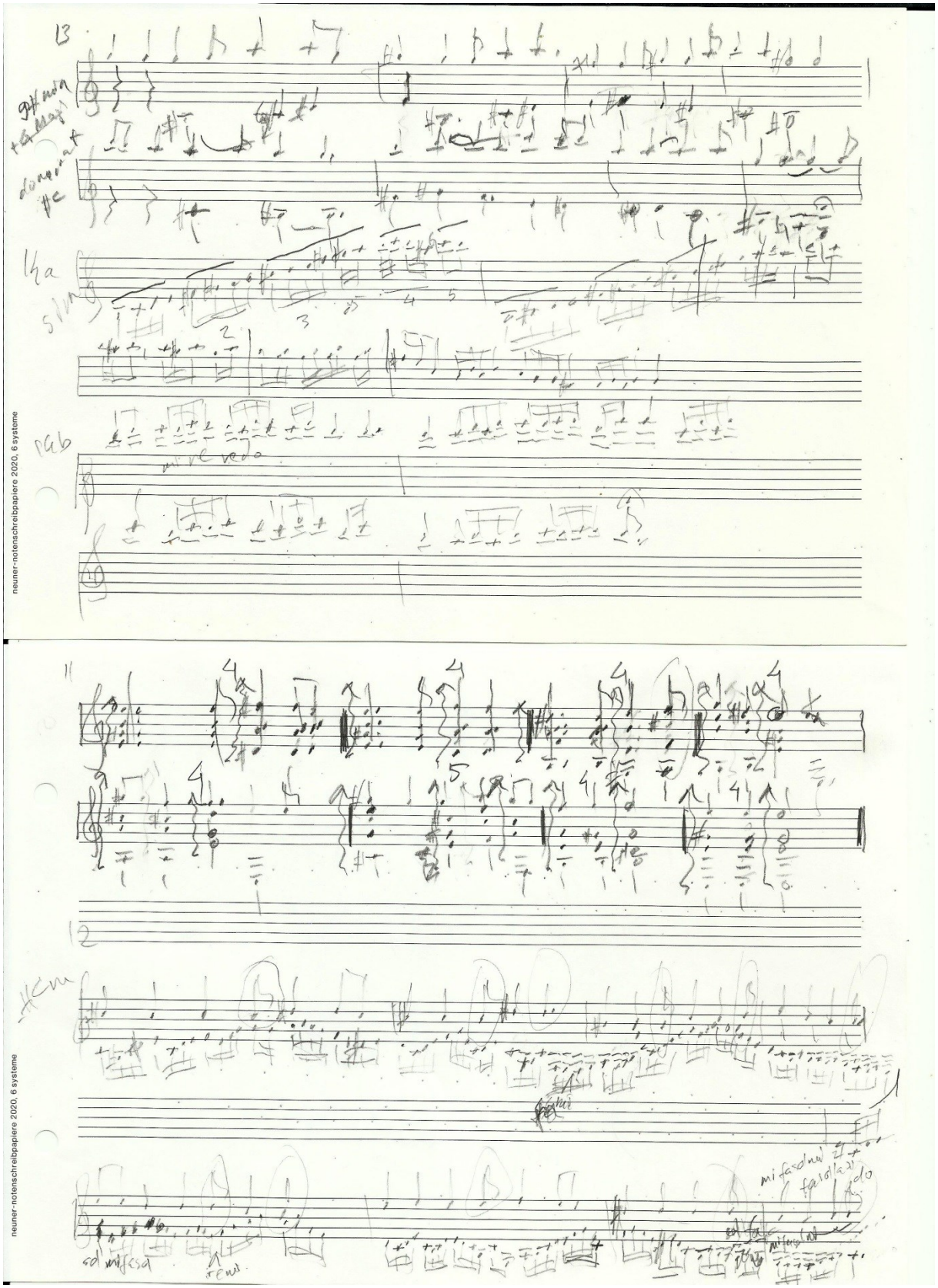
neuner-notenschreibpapiere 2020, 6 systeme

neuner-notenschreibpapiere 2020, 6 systeme



neuner-notenschreibpapiere 2020, 6 systeme

neuner-notenschreibpapiere 2020, 6 systeme



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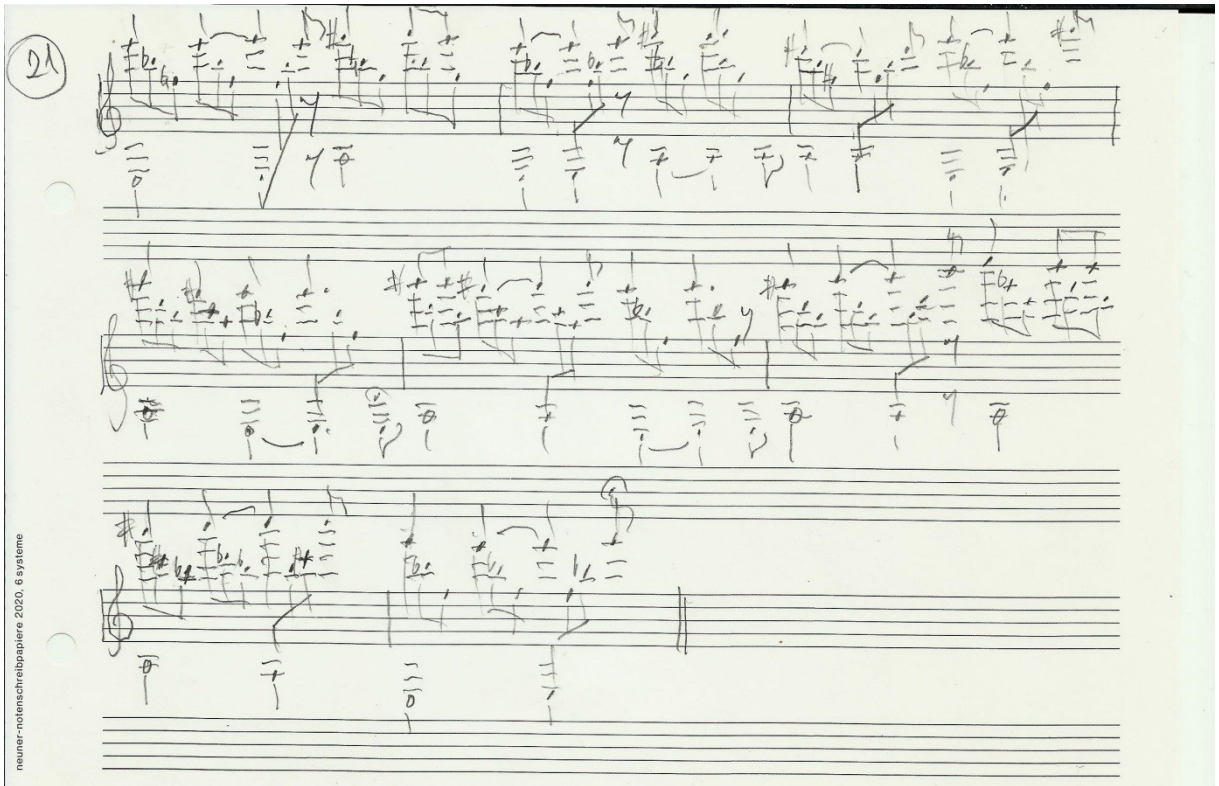
neuner-notenschreibpapiere 2020, 6 systeme



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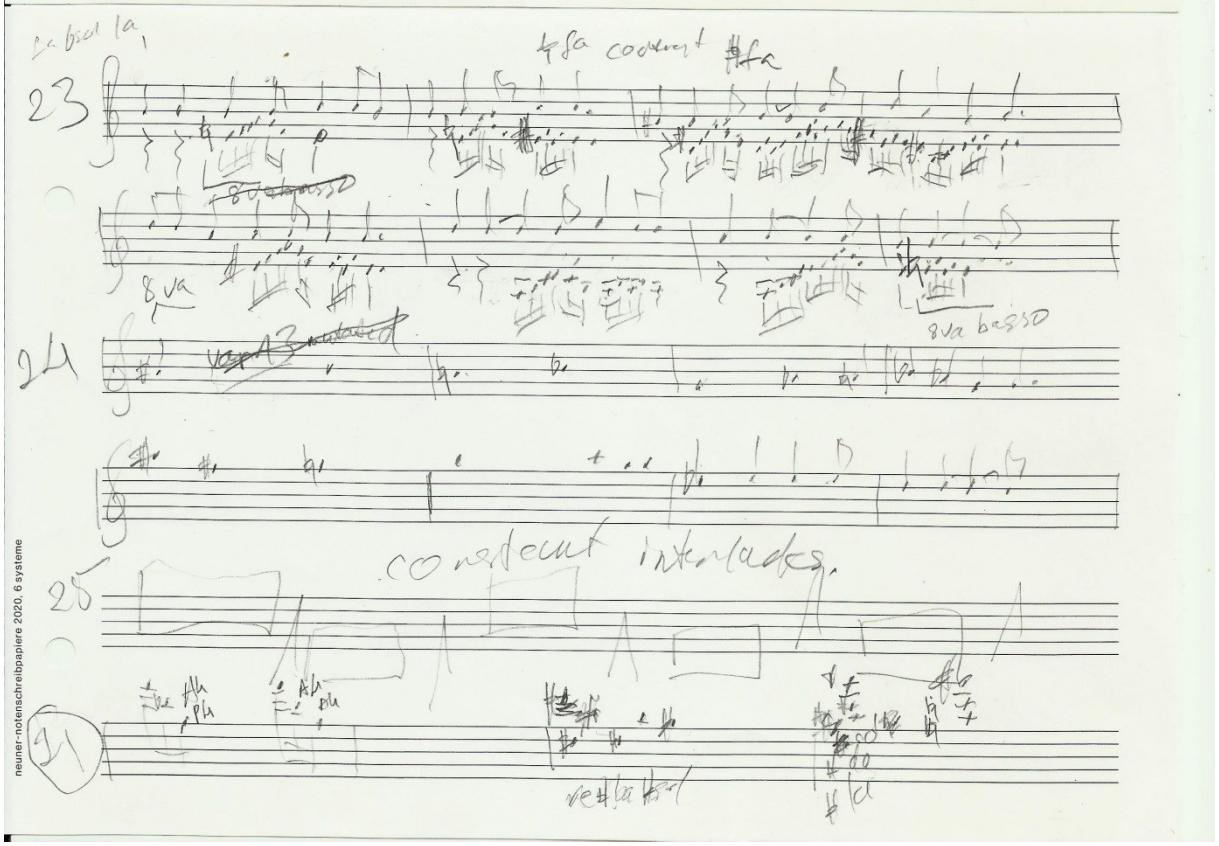

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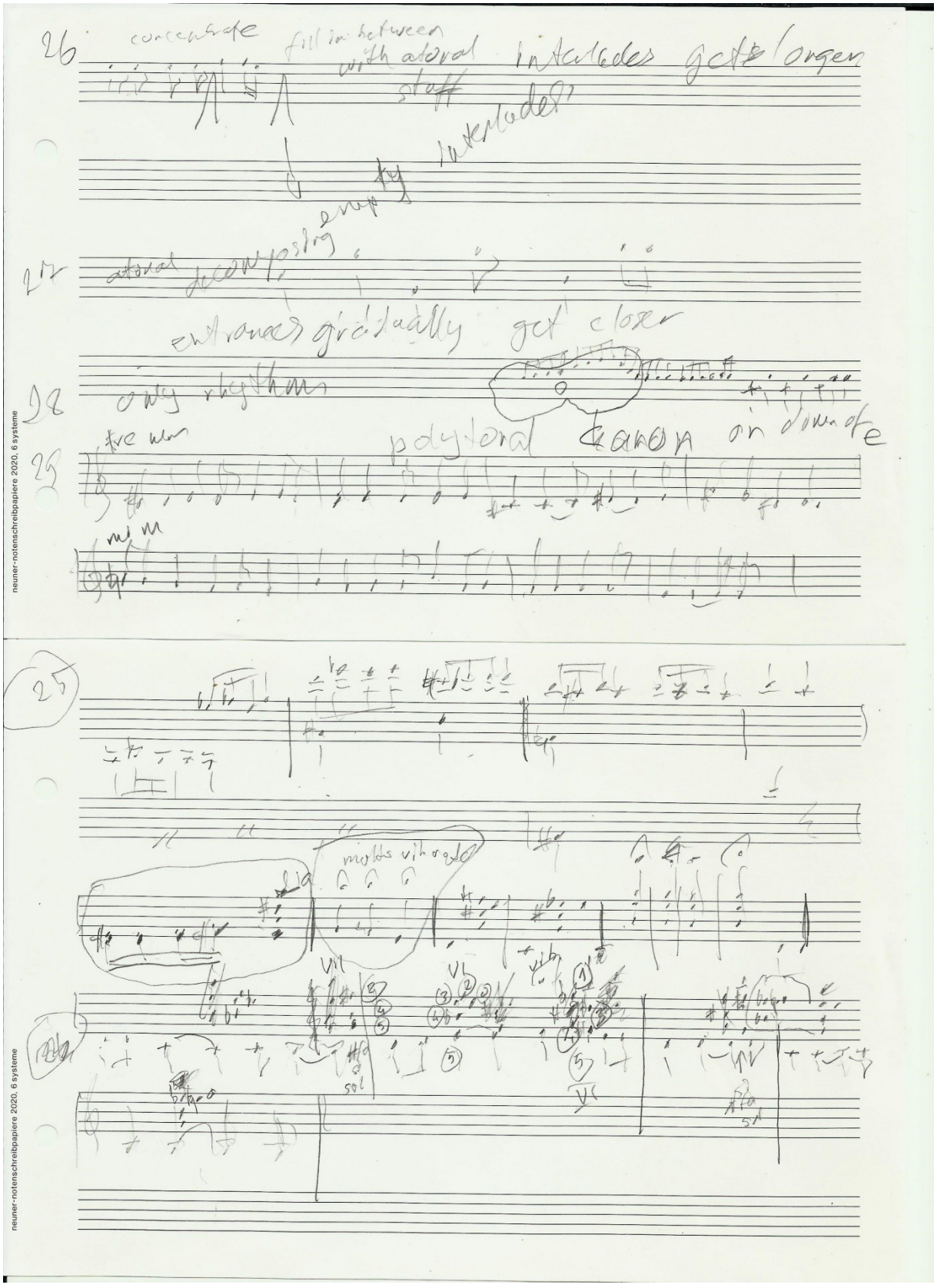

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SHORT ARTICLE

On Believing in Belief

"ACC might be the brain's error detection and correction device."[1]

ACC is the mechanism that helps us mentally to decide if something is right or wrong. You may think of it as conscience sometimes. Thousands years before Christ, a Hittite king advised his son :

"Mein Sohn! Tue das, was in (deinem) Herzen (ist)"
"My son! Do what in your heart is."[2]

"The ACC has been implicated in monitoring conflict among external and internal cues, with the dorsal ACC modulating cognitive aspects and the ventral ACC more involved in affect." [3]

Qualia is how the outer world represented as a semantic tree in our mind. The tree's output is the quale value for that phenomenon.

"In any presentation, this content is either a specific quale(such as the immediacy of redness or loudness) or something analyzable into a complex of such. The presentation as an event is, of course, unique, but the qualia which make it up are not." [4]

ACC checks if something is related and can be placed in a qualia coherently. Our conscience checks if it can explain a phenomenon as viable according to our previous experiences, knowledge and beliefs etc.

If something can be placed in the semantic tree of qualia it means it is belieavable. If the connections are strong and many it means it is strongly belieavable.

"2.4 Degree of Belief
Jessie believes that Stalin was originally a Tsarist mole among the Bolsheviks, that her son is at school, and that she is eating a tomato. She feels different degrees of confidence with respect to these different propositions."[5]

If the connections are made negatively, something will be accessed as unbelieavable.

We have many qualia, on different subjects, the nature of the qualia determines the belieavablety of the phenomenon. Religion is one of the qualia. Religion provides an easy to access qualia for the human to handle the unknown. Believing in a power outside him/herself in any form, in any qualia, political, philosophical and other helps human to handle the unknown. Religion simplifies this for the large crowds while providing a fertile environment for arts and science to develop sometimes.

If something is in the working memory it is checked by the ACC for its compliance with any qualia. The difficulty is, this would be very burdensome if it was valid for all the time. Automatic processing bypasses the evaluation of ACC. People can do incredibly good or bad things when they act automatically without self consciousness. On the other hand this faculty is desperately needed for human beings to perform extraordinarily, specially in life or death moments but also in daily life.

*The human mind has a mechanism to stop checking the validity of things, it is **belief in belief.** If there is a special qualia created for that area, belief in that belief area helps to isolate the working area from the ACC, conscience and practically stops it.*

I will close the subject with an advise of a father as I had began it. My father was a commando training officer who taught survival in winter, wilderness and in the mountains. He used to tell us:

"Do not bind yourself with anything to the end in your life".

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